

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

psa *Journal*

Volume 26

August, 1960

Number 8

Missed Again!

By Bette Griffin





HOW FRITZ HENLE USES ANSCOCHROME FOR EXCITING CREATIVE COLOR

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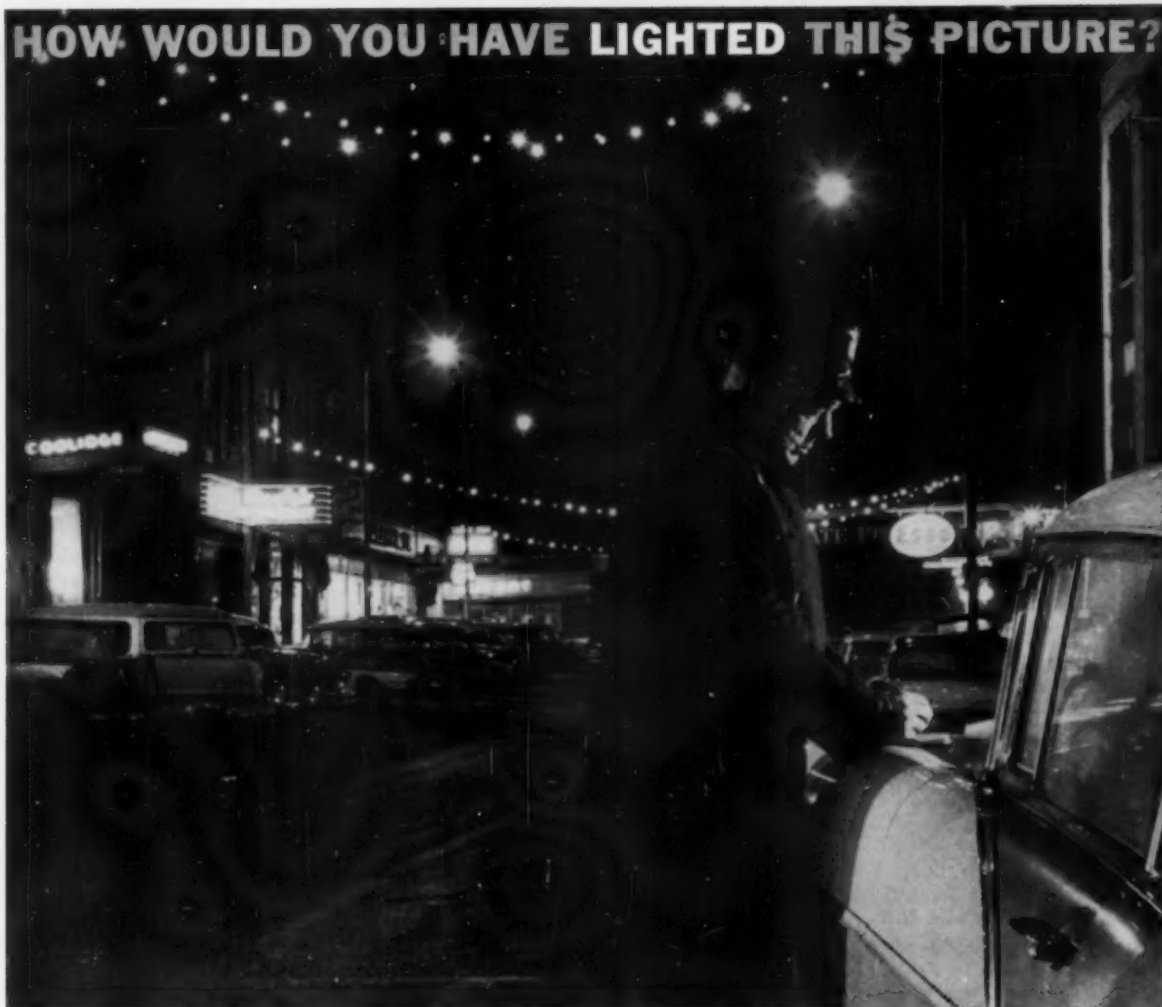
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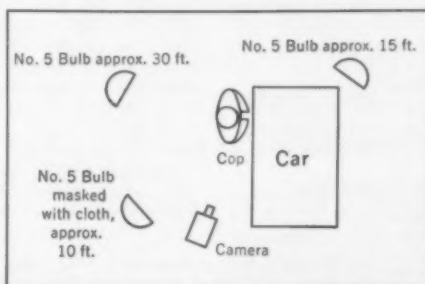


NEWS PHOTOGRAPHER DAVID MATT FINDS G-E No. 5 FLASHBULBS JUST THE TICKET FOR LIGHTING DRAMATIC NIGHT SHOT

"Last winter while doing a picture story on people who work nights in White River Junction, Vermont," says David Matt of the *Valley News*, "I took the above photograph. My problem here was to preserve the night effect and still have enough detail in the darker areas to reproduce in our paper. I also wanted to stop down, so that the lights in the street would have the sunburst pattern.

"My solution was to set my Rollei-flex on a tripod and use $f/22$ on bulb with a locking cable release.

I then fired three G-E No. 5 Flashbulbs to light the scene. (See diagram.) I masked the No. 5 Flashbulb closest to the camera with a cloth. Exposure time was about 20 seconds. It's been my experience that G-E is the bulb you can count on to deliver the punch you need every time!"



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the inherent versatility that works for you in the **NIKON F**

When you first look at a Nikon F, you can't help but be impressed by its orderly, uncluttered appearance. It has the unmistakable look of quality and precision. You pick it up and sight through the finder, and you're equally impressed by the brightness of the image—the ease with which it focuses. You try it—the film advance lever, the depth-of-field previewer. You fire the shutter once or twice. You are now even more impressed than before—the automatic operation, the effortless ease and speed with which it handles and responds.

These are qualities of the Nikon F which you discover immediately. But, there are others, less apparent, which are no less essential.

Probably the most important feature of the 35mm reflex is the finder system—the pentaprism and the screen. Let us consider them individually. As valuable as the eyelevel pentaprism finder has proved to be, there are instances when its use is less than ideal. For example, where conditions require shooting over the heads of people in a crowd, a waist level type would certainly be more practical. Similarly, for astro and micro-photography, most users prefer the waist level type with its magnifier. *The fact that the Nikon F is equipped with a removable pentaprism which can be easily and quickly interchanged with a waist-level finder, is an example of the versatility built into the Nikon F.*

Now, the focusing screen—its purpose is to allow you to focus accurately, to compose and frame the picture, to observe, and even to select desired depth of field. Some cameras offer a screen with a central split-prism rangefinder as an added aid to focusing. Others have a matte-ground center spot. One camera has a screen in which the area used for focusing is so small, that it is virtually impossible to observe depth-of-field.

While the type of screen desired is, for the most part, a matter of personal preference, there are applications for which one type is actually more suitable than another. Many find the matte-spot type superior to the split-prism for use with long focus lenses; while for photography through optical instruments—microscopes, telescopes, etc. — a clear central spot screen is generally preferred because it permits aerial focusing. *The fact that there are three screen types available for the Nikon F—split-prism, matte-spot and clear-spot—and that they are all readily interchangeable, is another example of the versatility built into the Nikon F.*

The split-hair accuracy of the Nikon F finder system deserves special attention. *One*—no matter what the angle at which the camera is held—even upside down—the mirror always returns to the same precise focusing position. *Two*—no matter what screen is used. The finder area is precisely the same as the area of the film aperture in the camera; *the image recorded on the film is precisely the same as the image seen in the finder—no more, no less.*

Some of these features may or may not relate to your immediate needs. Yet, they become of utmost importance when certain situations arise. In any case, they do demonstrate the caliber of thinking, the foresight and the effort that have gone into making the Nikon F a quality instrument of almost unlimited versatility—an invaluable tool, always ready to work with you, and help you meet and cope with any picture challenge.

See the Nikon F at your Franchised Nikon Dealer—\$375 with f1.4 Auto-Nikkor lens; \$329.50 with f2. For literature, write Dept. PS-8.



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The President REPORTS

Charles Heller, Hon. PSA, FPSA

Treasurer

Guest Reporter

THE FINANCIAL progress of PSA is not moving at the pace it should. This can be attributed to two factors: (a) memberships have been at a standstill and have not gained materially; (b) we have been unable to get more advertising lineage for the Journal due to its limited circulation.

Memberships cannot be increased without arresting the steady drop-outs, month in and month out. The Journal cannot be expanded without a bigger membership revenue which goes hand in hand with selling more advertising. PSA today may be considered a good sized business with an annual budget

of approximately \$200,000. However, it is not going ahead as its revenue is not increasing.

Its income consists of dues and miscellaneous items representing 57% of the total, gross advertising revenue and subscriptions 27% and divisional dues and fees 15%.

It expends its income in the following manner: Membership services and the procurement of new members 25%, operating cost of headquarters 5%, the preparation and publication of the Journal 42%, divisional operating cost 15% and all other services and activities 13%.

All the assets of the Society are free of encumbrances and its indebtedness are on a current basis.

You will be interested to see the figures below which are the membership statistics for the past several years:

Membership 7/1/56, 9,754

	New Members	Drop- outs	Net Gain
1956-57	1,762	1,701	61
1957-58	1,825	1,744	81
1958-59	1,730	1,641	89
1959-60	1,556	1,241	289

Membership 5/31/60, 10,300 (11 mo.)

The current year reveals a big improvement, but the figures above show that during the four year period we had 6,873 new members and 6,327 drop-outs showing a net gain of 546 members.

Had we been able to cut the drop-outs by 50% during this time our revenue would have been increased by \$20,000 a year, equivalent to 10% of our gross income. This money could have been used in many directions by increasing our services, initiating new ones, and enlarging as well as improving the Journal.

The members of the Board cannot possibly cope with this huge task alone. It must have the help of every member of PSA. This is your Society and PSA must move ahead. Will you do your share?

Former Olympic Star Joins

Among the new members to join PSA this past month is Ralph E. Craig, former Olympics star and a member of the Olympics Commission. In 1912 he represented the United States in the 100 and 200 meter dashes. At 71 he is an enthusiastic amateur photographer. He was signed up by our president, Robert J. Goldman, APSA, who is continuing at home the membership drive he started while visiting abroad earlier this year.

THE PHOTOGRAPHIC SOCIETY OF AMERICA

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for the

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BRONICA

2¼ square,
single-lens reflex



When a man is ready to invest \$489.50 in a camera, his choice deserves the most serious consideration. There are two cameras in the field priced at \$489.50, both 2¼ square, single-lens reflexes. The following comparison table shows certain vital differences between these two cameras which should prove most valuable in helping you make your selection. One of these cameras is the Bronica. See if you can tell which.

	CAMERA 'X'	CAMERA 'Y'
shutter	between-the-lens	focal plane
speeds	1 sec. to 1/500th	10 sec. to 1/1250th
delayed action	approx. 10 sec.	adjustable: 1 to 10 sec.
lenses	interchangeable only when shutter is wound	interchangeable at any time
each lens requires shutter	yes	no
widest angle lens	60mm f5.6	50mm f3.5
normal lens focusing range	3½ ft. to infinity	19 inches to infinity
diaphragm action	stops down automatically for exposure — must wind shutter to reopen	automatically stops down for exposure — instantly reopens to full aperture.
instant-return automatic mirror	no shutter must be wound to reset mirror to focus position	yes automatically returns to focus position after exposure
film back interchangeability	to replace or interchange backs attention must be paid to whether film or shutter had been previously wound — and appropriate adjustment made	back may be replaced or interchanged without any attention to whether film or shutter has been wound. Camera responds automatically.
film loading	must observe visual indicator when winding to #1	automatically stops at #1 exposure position
safety film-slide	camera can be fired with slide slightly withdrawn (¼")	camera cannot be fired unless slide is completely withdrawn
film-slide lock	no slide readily removable when film back is off camera	yes slide cannot be withdrawn when film back is off camera
special film flatness device	none	automatic film tension system keeps film flat for exposure — relaxes when film is advanced
auto-reset exposure counter	no	yes
focusing lock	no	yes
price	\$489.50 with 80mm f2.8 lens	\$489.50 with 75mm f2.8 lens

There is one special Bronica feature which cannot go unmentioned. Interchangeable Auto-Nikkor lenses are standard Bronica equipment—supplied in normal focal length with the camera, and available in interchangeable wide-angle and telephotos. See the Bronica at your photo dealer this week. For complete details, write to Dept. PS6

It's Official – PSA News of the Month

Division Officers, District Reps. Start Terms at Houston

PSA elections for 1960 have been completed and new Division officers and District Representatives will start their two-year terms of office at the end of the National Convention at Houston in October. The election machinery began rolling when the several Nominating Committees presented their slates to the Secretary of the Society. According to PSA By-Laws, election of these nominees is automatic unless additional candidates are nominated by petition.

This year's election was enlivened by only one such contest, for District Representative in California, which has a total of nine Representatives. The nine were selected by ballot from a total of ten nominees.

No slate of nominees had been presented by the Techniques Division at the time when the By-Laws required that the nominations be closed. Hence these offices will be filled through appointments by the President of the Society, which will be announced at the Houston convention. The new officers and representatives are as follows:

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1st Vice-Chmn. ... R. B. Horner, APSA
2nd Vice-Chmn. ... J. L. Kenner, APSA
Treasurer Irving A. J. Lawres
Secretary Mrs. Sarah B. Foster

Motion Picture Division

Chairman George Cushman, APSA
Vice-Chairman... Esther Cooke, APSA
Vice-Chairman Tullio Pellegrini, APSA
Sec'y-Treas. Lucille Kiester, APSA

Nature Division

Chairman.... Alford W. Cooper, APSA
Vice-Chmn. Geo. W. Robinson, APSA
Treasurer Leonard A. Thurston, FPSA
Secretary Mrs. Lillian Walsh

Photo Journalism Division

Chairman..... Vincent L. Stibler
Vice-Chairman... Don Mohler, APSA
Sec'y-Treas. Harold Davison

Pictorial Division

Chairman..... Ralph Mahon, APSA
Vice-Chairman Frank Cooper
Treasurer Larry Foster, APSA
Secretary Mrs. Margery Barrett

Stereo Division

Chairman..... Lewis F. Miller, APSA
Vice-Chairman... Mrs. Ruth I. Bauer
Treasurer Paul S. Darnell
Secretary Mrs. Elyga Wenger

District Representatives

Zone	Nominee
CANADIAN	
B. C.	Stanley Dakin
Alta.	Charles Everest
Sask.	Elizabeth Ritter (Miss)
Man.	Edward Matthews
Ont.	Cliff Pugh
Que.	Frank Simard
Marit.	Ezra Parsons

EASTERN

Conn. Alex Potamianos
Del. J. Joseph deCourcelle
D. C. Ollie Fife, APSA
Fla. John H. Rauch
Ga. C. F. Luce, Jr., APSA
Md. Ben Cooper
Me. Gertrude McKusick (Miss)
Mass. (2) William J. Barrett
 Alice Igersheimer (Mrs.)
Mich. (2) Lyall F. Cross, APSA
 Maxine E. Fuson (Mrs.)

N. H. Carol H. Foster (Mrs.)
N. J. (2) A. Russell Coble
 Marshall M. Thomas
N. Y. (7) Barton King, APSA
 Rev. Boyd A. Little, APSA
 Lowell N. Miller, FPSA
 Doris Offerman (Miss)
 George W. Parker
 Frank Stapleton
 Eileen Widder, APSA (Mrs.)
N. C. Robert R. Beatty
Ohio (3) Dan D. Fulmer, APSA
 Paul E. Holub
 Morton Strauss
Penn. (3) Gretchen Goughnour (Mrs.)
 Roy R. Mumma
 Ray O'Day
R. I. Allan B. McCoy
S. C. Roy J. Smith
Vt. Edward Underhill
Va. Doris F. Stone (Mrs.)
W. Va. George L. Ballentine
Puerto Rico... Dr. Hector O. Hidalgo
Canal Zone... Mrs. Preston E. Minton

CENTRAL

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Ark. Dr. L. A. Whittaker
Ill. (4) Dr. Louise Agnew, APSA
 William Chester
 Clarence G. Einhaus
 John S. Reynolds
Ind. William J. Conwell
Iowa W. H. Shorey, APSA
Kansas Henry V. Schott
Ky. Dr. T. Norbert Kende, APSA
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Minn. Charles L. Martin
Miss. William M. Dalehite
Mo. John S. Jenkins
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Tenn. Thomas B. Craig
Texas Robert Collier
Wisc. Donald K. Mereen, APSA

WESTERN

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Utah Mattie C. Sanford, APSA
Wyo. Cere Kruse
Wash. James R. Stanford, APSA

**Plan on joining in the
PSA Convention fun
at Houston in October.
Use the registration
blank on page 23.**

HOUSTON INVITES



YOU IN '60

WHY ONLY BESLER MET ENLARGER REQUIREMENTS FOR MODERN CRIME LAB



Detective George Seaman, head of the photographic division of the crime laboratory and Identification Department of the New Brunswick, New Jersey Police Department, produces all prints used by his department for criminal investigation, accident reporting, special identification problems and courtroom evidence. Producing a steady volume of enlargements for all of these purposes without formal darkroom training, while continuing many of his regular investigative duties and shooting most department pictures posed 3 basic darkroom problems for Detective Seaman. Only the Beseler 45MCR-X solved these problems:

REQUIRED:

1. An enlarger that operated with sufficient speed, convenience and simplicity to permit production by one man of an average of 120 8 x 10's of top professional quality each week.
2. An enlarger that would permit constant alternation between 2 1/4 x 3 1/4 negatives from a fingerprint camera and 4 x 4's from the I.D. and press cameras without changing condensers.
3. An enlarger with condenser and lens optics so precise that the sharpness of finger print comparison blow-ups and other evidence shots would meet legal standards for courtroom use.

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1. The Beseler 45MCR-X with its precise motor driven elevation, controlled tension, lever operated negative stage and accurate rack and pinion focusing permitted sufficient speed to meet heavy weekly production schedules and to allow immediate blow-ups in investigations where time was an important factor. Eliminating photo finishing delays permitted them to know immediately if a job had to be reshot while evidence was intact. In addition, it saves \$3-4000 per year in processing cost.
2. The Beseler 45MCR-X with its unitized twin condenser system permitted interchangeable use of 2 1/4 x 3 1/4 and 4 x 5 negatives without the added cost and wasted time involved in condenser changing.
3. The Beseler 45MCR-X with flawless quality of enlarging lens and condenser optics and its hairline focusing accuracy permitted enlargements of comparison shots of inked and latent finger prints and other types of evidence acceptable to the courts.

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CHARLES BESLER COMPANY 242 South 18th Street, East Orange, New Jersey

COLOR in the Modern Press

There is a revolution going on within the publishing field as more and more newspapers and magazines switch to color. Here is the story behind the changes photographers must face to keep up with these changing markets

By **L. B. DUNNIGAN, APSA**

(Picture Supervisor and Color Co-ordinator,
The Detroit Times)

COLOR has become such an integral part of today's published photography, the professional or semipro cameraman who does not understand its handling and marketing will be under an ever growing handicap in seeking to place his work.

The field is wide, but it is also crowded. Only the photographer who understands the problems of the editors he approaches, will make headway.

Where magazines provided the only outlet until recent years, today the newspaper also may be cultivated as a market. More and more papers are being forced to print color (in some cases even against their will) by their competition and the desire of advertisers to use color.

The first goal of the color freelancer should be reproducible copy. Sometimes this may mean transparencies, at other times color negatives or prints. Availability of a variety of color negative materials (Kodacolor, Ektacolor and Agfacolor) has opened a great new field.

Newspapers especially will make more and more use of color negative material as equipment is obtained for both color processing and the making of one's own reproduction separations.

The saving in cost will play a key role. Having separation plates made from transparencies by a commercial plant is very expensive, but a properly equipped paper will be able to make its own separation plates at a fraction of that cost, and so the use of ROP (run of the paper) color will increase.

Substituted for the costly photo-engraving process of making separations from a transparency will be the making of three or four black-and-white photo prints on Resisto Rapid Pan paper from a color negative by a press photographer working with filters and an ordinary enlarger.

These prints, representing the cyan, magenta and yellow of the original scene and printed exactly the same in size, are sent directly to the newspaper's engraver, who makes the plates as he would make an ordinary monochrome plate. The middleman and his high fees for separations are eliminated.

Only a small fraction of the nation's newspapers are presently prepared to handle this work for themselves, but

Whether you think of publications as a potential market for your pictures or merely enjoy the variety of photographs they bring before your eyes each day, you will find much of interest in this report on newspaper and magazine color reproduction. It is condensed from an article which first appeared in the Photo Journalist.—Ed.

more and more are installing the process, and for every one that does, another possible market appears for the freelancer.

The photographer has many personal advantages in using color negatives too: he can make excellent black-and-white prints from them on Panalure paper for monochrome sale where color is not desired, and he can produce either color prints or positive transparencies for publications wishing to work from those mediums. The color negative is truly the universal film.

How should it be exposed? The photographer who will work with both positives and negatives depending on the needs of his contact will find the greatest difference in handling these two types of film lies in exposure.

Because the photo engraver's strong lights can bring out detail not detected by the eye, the transparency should be either exact in exposure or a little underexposed for richness of color. When in doubt, underexpose the positive transparency.

Color negatives require just the opposite handling. Here overexposure will increase density in the negative, which can be control-printed to proper density in the separation prints from which the engravings will be made.

So remember: any error in exposure should be on the under side in a positive, but on the over side in a negative. Also, the negative color films allow a greater latitude of exposure error than will a positive transparency film, although the photographer should strive for as exacting an exposure as possible.

One may also underexpose a color negative and make up the difference through overdevelopment, but in doing so he may destroy the color quality. Such handling should not be resorted to except in rare instances where the extra speed is a must for capturing fast-moving subjects or working under weak available light. Such procedure will rarely produce the kind of picture wanted for publication, especially by newspapers.

This is probably the place to mention those scenes that include subject movement or out-of-focus areas. Stay away from these in color, except where you may be attempting the unusual, and then be certain the fuzzy areas are completely fuzzy, not just a little off.

Reason: color pictures must be printed from either three or four separate plates, one for each color used (black would be the fourth, but often is dispensed with in newspaper ROP because of the extra costs and register problems).

Most difficult part of the press work in printing from these separate plates is the matter of register. Any high-speed press will soon get off perfect register and must be brought back to alignment. Until it can be brought back, the printing will be unsharp because the images in the various colors will not be accurately laid over each other and will blur.

Because good register is so difficult to maintain, especially at the high speeds with which all newspapers and many magazines are printed, there is a small amount of softness

COLOR continued on page 10



Photograph by John Edward Walker, Maplewood, N. J. HPS negative, exposed for 1/60 sec. at f3.5

ILFORD HPS ...when it's now or never



*Available in all popular
sheet and roll sizes.*

This photograph was taken on Ilford HPS roll film, using available light. It demonstrates why so many photographers depend on HPS when they must shoot *now*, or risk losing the moment.

Fast (ASA 400), fully panchromatic, HPS produces clean, sharp

negatives under the most difficult lighting conditions. Play safe... use it indoors or out, wherever extreme speed is a must.

And to get the best out of your HPS negative... enlarge it on the surface of your choice in Ilford's range of Plastika papers!

ILFORD INC. 37 WEST 65th STREET, NEW YORK 23, N. Y.

IN CANADA: Canadian distributors for Ilford Limited, London: W. E. Booth Company Limited, 12 Mercer St., Toronto 2B

COLOR continued

that must be inherent in the finished product at best.

Introduction of still further softness by out-of-focus areas or subject movement compounds this error in the final printing. Add to this the fact that clear separations are more difficult to make from the original in less clearly defined areas. Make your color pictures tack sharp!

This calls for plenty of depth of field. But while the assumption might be that shorter focal length lenses would produce greater sharpness, this is not necessarily true, for reasons that follow.

It is only recently engravers have accepted 35mm color for reproduction, and while the number of publications accepting that size is growing every year, most still prefer a larger format.

The 2½x2½ size is the minimum which most publications care to accept even today. While 35mm shots can contain greater theoretical sharpness because of the depth of field of the shorter lens, they often are foolers. They will show more apparent sharpness to the eye than they will produce under magnification. They also are so tiny they present extra problems to the engraver when he refers to them in making color corrections on the separations and plates.

Recall your basic rules of optics, and you will remember depth of field is based on image size. This means that in blowing two different-size originals to equal enlargement based on identical subject cropping, there will be no great difference in depth of field in the final result.

If you take a picture of a girl with a 135mm lens and fill the frame with her image, then shoot the same girl from the same distance on the same size film but using a 35mm lens, the latter picture will have greater depth of field. But if you were to move nearer the girl so the frame taken with the 35mm lens were filled by her height as was an equal-sized frame with the 135mm lens from farther back, the depth of field in the two pictures would be identical.

Enlargement of a 35mm shot to get the same published image size as from a 135mm lens shot will result in just about the same amount of depth of field visual loss. In fact it may cause even more visual loss because the added enlargement would "open" the picture more as it is processed through the printing screen and detail would be lost.

So best rule of thumb is to use the largest film acceptable to the publisher. This would mean 8x10, 4x5, 2½x2½ and 35mm, in that order. Perhaps the color negative system will allow the most leeway in use of ultra-small films, as separation prints made by the normal photo enlarger can be better controlled than a photo engraver's separations from a transparency.

Lighting is probably the photographer's most important consideration in color. Lack of care here may easily wreck color quality as well as result in poor separations, where the engraver does not have too much range-of-density latitude within which to work.

The salonist's approach to center-of-interest lighting is generally to be avoided. Good, interesting shadows, and dramatic presentation of subject through control of light direction are desirable, of course, but all areas should be well lighted so that all can be well reproduced in the several printing plates.

Darkened corners or low-key foregrounds or backgrounds just complicate the problem of clear reproduction in color work. This may indicate what you perhaps term flat lighting, but in reality it is clear lighting in all areas so that details, patterns, textures can be separated. Highlights should be added, rather than produced by low-key contrast. Colors will record in better quality, too, in better over-all lighting.

When making color negatives, a "gray scale card" exposure should be included. A card, perhaps a foot in length and six inches in height containing a block each of pure white, gray and pure black, may be held at one side by an

assistant and included in the picture, from which it will be cropped in making the separations. Or the card may be exposed separately and that negative taped to the negative of the scene.

In either case, the gray-scale *must* be exposed to exactly the same lighting as is the main subject. This may call for an extra side light or two when the card is exposed into the picture, or the same exact lighting setup should be used for the card as for the original scene if they are exposed separately.

This gray-scale card will be the crux of successfully separating the colors for their various printing plates in the color negative system of making photographic separation prints. Densitometer readings will be made on the white, gray and black patches to determine the range of density and the exposure necessary for making the three enlargements, as well as for making the necessary film masks for use with the magenta and yellow prints.

It might be mentioned here that the enterprising photographer who can afford his own equipment for making separation prints could possibly enlarge his market among those unequipped newspapers desiring low-cost ROP color. Complete information on such darkroom setups to be added to the photographer's present equipment may be had from Kodak's Photo Press Division in Rochester.

Two somewhat technical points demanding the photographer's consideration are color and composition that will reproduce, and the processes by which they may be reproduced.

While fine-line screens and coated stocks of magazines can reproduce faint tonal qualities, the coarser screens and press problems of newspapers make it necessary for the photographer to stick pretty well with stronger colors for the latter publications.

ROP printing will be by the coarsest screen of all—65 lines—and the dots of this screen size will not do a delicate job of blending pastels, especially at the high speed of the news presses and with the "process" inks used. (The yellows, "reds" and "blues" of process inks are in reality yellows, magentas and cyans.)

Even rotogravure, which makes use of screens up to 150 lines for newspapers, cannot reproduce as sharply as such screens would on coated papers of "slick" magazines. The rotogravure process itself is soft in that the inks are drawn by the paper out of recessed "cells" in the printing cylinder (and so tend to smear slightly), rather than being applied directly by raised dots. Offset will not do as sharp a job on pulp paper as rotogravure, and on slick paper is inferior to letterpress (raised dots printing directly) of the same screen size.

So again: try for strong colors in newspaper copy; stay away from pastels, particularly the yellow-tone pastels (yellow is the first of the inks applied, and depending on temperature, humidity and other conditions the remaining inks may "take" with less reliability).

Composition generally should be simple and strong, as in any good picture. But in color reproduction the choice of such composition should be tempered with consideration, for this reason:

Large areas of a plain color, especially one of the primaries such as a blue sky, offer a temptation to most engravers to "stage out" these areas in one or more plates for ease of processing. The area then will be printed completely minus one of the inks. But where register gets even a little off, there will be a white or black line noticeable around the edge of the area so treated, depending on whether the off-register results in the single plate printing "over" or "away from" the next area in the other plates.

This means that, especially in roto, a somewhat busy picture may get better handling by the engraver than will a

COLOR continued on page 12

What could possibly make a camera worth \$500?

THE work you can do with it, nothing else.

The precision and resolving power, for example, that have led many studio photographers to use a Hasselblad 2¼ x 2¼ single-lens reflex instead of an 8 x 10 view camera.

The interchangeability of lenses, film backs and accessories—over 100 camera set-ups in all—that enables a professional to carry a Hasselblad instead of half his studio on location assignments.

The automatic aids that let the pro concentrate on his subject instead of the camera, and help the amateur make up in part for the intimate knowledge of light and optics that marks professional work.

Hasselblad lenses, for instance, make color and detail almost automatically perfect. These lenses have Synchro-Compur shutters and are made by Carl Zeiss of the best optical glass in the world. Resolving power—the acid

test of any lens—permits greater enlargements than virtually any other lens made today.

The Hasselblad reflex system alone costs more to make than many cameras sell for. On its ground glass viewer you see a print-size preview of the quality you will get—focus, depth of field right through the lens (and no parallax). A pop-up magnifier even shows details too tiny for the naked eye.

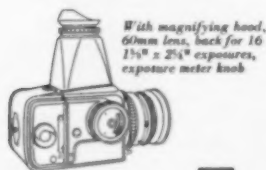
Diaphragms of Hasselblad lenses are automatic. They remain open until you shoot, so that your view cannot get away from you. If you wish, you can also stop the diaphragm down by hand.

The EVS system synchronizes diaphragm openings to shutter speeds. You simply set your lens for a code number and your speed and aperture will be automatically aligned. You can then change to any other speed and your aperture will change with it—automatically.

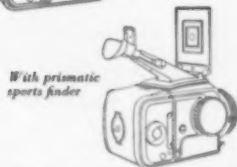
Hasselblad interchangeability? You can switch from color to black and white in mid-roll, or from telephoto to wide angle, or to a sports viewer, or to a magnifying hood for shots through a microscope. You can set up for almost every shot known to photography in seconds.

What could possibly make a camera worth \$500? The work you can do with it, nothing else. With Zeiss Planar 80mm f/2.8 lens, \$489.50.

Write Dept. HPS-8 for literature and the name of your nearest Hasselblad dealer. PAILLARD Incorporated, 100 Sixth Avenue, New York 13, New York.



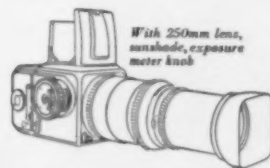
With magnifying hood, 60mm lens, back for 16 1½" x 2¼" exposures, exposure meter knob



With prism sports finder



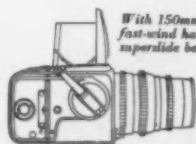
With 150mm lens, sunshade, flash gun bracket, back for 12 2¼" x 2¼" exposures



With 250mm lens, sunshade, exposure meter knob



With magnifying hood, cut film adaptor and holder



With 150mm lens, fast-wind handle, 2" x 2" super slide back

HASSELBLAD

COLOR continued

simple one. The busy picture, with its small areas of colors, does not allow the engraver to stage. He must carefully make a complete plate of the entire picture for each color.

Color composition is of course basically the same for all photography. You know what provides a pleasing color pattern, or you wouldn't be taking color photos for reproduction. There are times, however, when the color of an object may not be quite what we would like. This may be changed in making the separations.

If a transparency is used, the commercial plant making the separations can change the color of a clearly defined area through use of filters on the engraver's camera and other corrections. If color negative is the medium, the changing of a color is even easier, for the magazine or newspaper's art department can alter the density of the object on the proper separation prints.

Thus a girl in a blue sweater can be shown wearing a red sweater by having the artist whiten the sweater area on the print from which the cyan plate will be engraved, and increase the density of that area on the prints representing the yellow and magenta.

Starting point for all freelance press work, color or otherwise, is a knowledge of what the editor may want and when he wants it.

Magazines, with their experienced staffs of color photographers and the pick of the freelance crop, are toughest to sell. Most

of their work is done either by staff members or on assignment to other professionals. Each magazine has its special field of coverage and each has its particular "slant" for its readership. A study of what appears in specific magazines is a must before a photographer should even make an approach.

Although picture stories are sometimes accepted without previous assignment by the larger magazines, and more often by the smaller ones, and most often by those specialty magazines not having staffs of their own, less time will be wasted by the freelancer who will contact the editor, find out what can be placed, and seek assignments in his location and fitted to his particular talents, than just to bang out a few ideas and start them on a round of postal trips that accomplish nothing.

The editor knows what he wants, and he doesn't want anything else, no matter how cute or interesting the photographer may consider his brain child. It's amazing the number of stories and/or pictures going out every day which an experienced editor will rate as junk because the idea has been done to death, or it has no place in his publication, or it isn't done with proper depth, or has no valid reason for existence except the photographer would like to sell it.

An example came to this writer's desk recently. It was supposed to be a "picture story" on a French horn player in a symphony orchestra who rides to practice on his bike with his musical instrument.

A freelancer trying to break into print

offered the "story" for the roto magazine. It consisted of a dozen shots showing the musician on his bike on various streets, with some sort of case across the handlebars, presumably on his way to practice. None showed him leaving home or family, arriving at concert practice, taking part in practice, or anything else—except riding a bike. None of the pictures included a recognizable facial exposure of the musician. In none could the reader have been sure what was in the case carried by the bike rider, except by reading the captions. The pictures just didn't tell their story.

An editor would be fired for paying good dough for pictures he could send one of his salaried photographers out to get, and get better. Yet the freelancer, because he had the germ of an interesting photo story, couldn't quite understand why his incomplete pictures wouldn't be snapped up at going rates.

Probably the most fertile market for color photography in the newspaper field would be with the rotogravure Sunday supplements. Most newspapers today have their own local roto magazine, besides a syndicated supplement such as American Weekly, Parade or This Week. The three latter of course do not buy through the newspapers with which they are sold. They operate from national offices like national magazines, which in reality they are.

The editor of the locally edited roto may or may not buy color or other photography, but when he does he may well want more than just pretty or newsworthy photos.

Complete the

This summer, share your know-how. Equip other members of your family with these easy-to-use Kodak and Brownie cameras. And advise your friends how to get a complete vacation picture story.

While you're shooting color slides or movies, someone else can be snapping for the family album. Or shooting additional slides, to give the story a broader point of view.

Picture-taking should be a family affair. And just 10 percent down closes the deal for any of these cameras, at most Kodak dealers'.

1. Kodak Automatic 35 Camera. Great going-away present—for yourself, too! This fully automatic precision 35 leaves you as work-free as you should be on vacation.

An accurate electric eye sets the lens automatically from a fast $f/2.8$ to a pinpoint $f/32$. Signals when you need flash.

To shoot special effects, or in contrasty light, you can manually select the exposure—with a full set of controls.

The Kodak Automatic 35 also features modern "drop-in" loading, rapid zone-



Practically every roto carries a color cover, and some use color inside. A notable exception is the New York Times, which prints a "spot" of color on an otherwise black-and-white cover and runs no other editorial color in the book. The magazine carries color galore, but it is all in paid advertisements. Tidy arrangement, no?

All "local" roto magazines are not the same in format. Some feature "word stories" with limited illustrations; some are entirely "pictorial" (emphasis on pictures and picture-heavy stories); others are a combination.

The cover picture sometimes ties to an inside story, and is taken when the story is shot in black and white. Other cover pictures will stand by themselves. Some are timely, some simply pretty or amusing, many will have to do with season or holiday of publication date.

The first thing the freelancer should do is acquaint himself with the type of material run in a particular roto before approaching its editor. Not only is it a waste of time for the photog to offer material outside the scope of the magazine, but instead of making a friend of the editor (which can often be a real help at some future time) he will have left an impression of (a) not being too sharp, or (b) not caring enough about the publication whose money he is courting to waste time reading it. This latter impression always goes over big—in reverse.

Next most important step is knowledge of specific deadlines, which will be different for color and B&W. Rotogravures have

color deadlines of from two to six weeks, depending on whether they are printed in the newspaper's own shop (few are), at an outside shop, or even at a roto plant in another city (the case with the greatest number of rotos).

Even these final deadlines do not mean a freelancer can walk into a roto editor's office with a good Easter picture, let's say, six weeks before Easter and expect the editor to grab it. Color work in magazines such as rotos has to be planned ahead. An editor who would wait until his deadline to select each week's cover (or other material) would be in hot water most of the time.

Roto cover pictures are often shot a year ahead, especially when they are tied to events that can be photographed only during a short period. Christmas decorations would be an example. Unless they are studio sets, they are available to the photographer at most only for a couple of weeks before Christmas, and too late for an issue devoted to that subject this year. Shots are taken and put into a "blood bank" for the following season.

This means the freelancer might break into print with a picture of a subject he brought to the editor's desk before deadline, but only if it were good enough to warrant scrapping what the editor had chosen for that date long before.

Best time for submission of fall scenes would be early summer, which would mean taking them the year before. Best submission time for winter scenes would be early autumn at latest, and so on. Even

then they will have to stand their chances against what the editor already may have planned.

If a freelancer is hoping to sell cover shots to roto magazines in his city (or in other cities by mail), he would do well to work up a file of seasonal pictures to submit some months ahead of possible publication, each chosen as likely subject matter for a particular roto in view of what it normally runs.

Inside color usually will run with stories on the same subjects, but not always. Some subjects which might stand alone (captions only) would include flowers (especially near the first of the year when the editor may be scratching for something of the kind for an upcoming garden show issue in early spring), unusual interiors, fashions, decorating.

Offerings on interiors and fashions have built-in problems of their own, however. Rarely is a freelancer able to sell fashion shots except on assignment, because except for the pictures coming out of the big fall and spring shows, newspaper fashion shots must be either "merchandise" or "trend."

"Merchandise" means the subject matter is something available at one or more local stores at the time shown, and that the reader can discover where by calling the paper. (Some papers include this information on shopping in the captions.) "Trend" means the subject matter is not necessarily available at any given store, but is very new and may be available soon.

A newspaper never runs "trend" pictures without indicating this in some man-

★ PICTURE IT NOW—see it again and again

vacation picture for your family and friends

focusing, one-stroke film advance. Only \$89.50. Or as little as \$9 down.

2. Brownie Starmatic Camera. Press the shutter release twelve times, get twelve bright, clear pictures. The built-in electric eye helps Mom or the kids make a perfect score. It automatically adjusts the 3-element f/8 lens to the light, signals when to switch to flash. Just \$29.95, or as little as \$3 down.

3. Brownie Twin 20 Camera. Features both eye-level and waist-level finders. Focuses for close-ups, groups, scenes. Lens adjusts for bright, average, and dull light. Easy way to teach youngsters the a-b-c's of photography. \$10.95.

4. Brownie Starflex Camera. A great camera for training your youngster's picture-eye. Bright reflex-type finder previews the picture, shows him the various ways a picture can be composed. \$11.50.

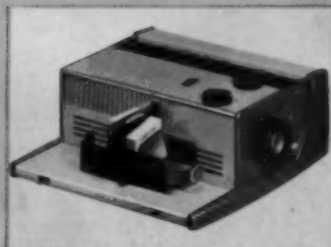
5. Brownie Starometer Camera. Imagine! A camera with electric eye for \$19.95!

Built-in exposure meter shows where to set the sharp f/8 lens. Optical finder. No double-exposure errors. \$2 down.

6. Brownie Starmiter Camera. New palm-size camera does a man-size job of taking slides or snapshots in color or black-and-white. Uses the new tiny AG-1 bulbs in its 2-inch flash reflector. Easy to operate, easy to carry; 8 ounces light, and just the right size for young hands. \$10.50.

Tried the new Kodak Tri-X Pan Film yet?

It gives you finer grain, more detail, more sharpness—and no speed sacrifice. Expose at the same sizzling speed you've always assigned Tri-X! Sample the magic of this new Kodak Tri-X Pan Film, Improved Type, in your camera—soon. Available in 120, 127, 135, 620, and 828 sizes.



For big, bright vacation slide shows see the slim, self-cased Kodak 300 Projector with Readymatic Slide Changer. Shows slides in groups of 36 with push-pull convenience. Sharp f/3.5 Lumenized lens fills 40-inch screen from 10 feet away. \$69.50. (Also available with Universal or Automatic Magazine Changer.)

New in movies! See next page ▶

Prices are list and subject to change without notice.

The more you know about photography... the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak
TRADE MARK

ner, usually by the presentation wording. This limits usable pictures of this type to those coming directly from fashion institutes or other promotional agencies. The photographer would need to get his assignment on this type of picture from stores or promotion agencies.

Pictures of the "merchandise" type are even more restricted because a newspaper that would run a shot of a fashion item not adequately stocked then and there by the store handling it, might cause a reader demand that the store would not appreciate in its inability to supply the item.

Furniture and decorating pictures also are most likely to come as assignments for the freelancer from advertising sources rather than newspapers themselves. Those which are general in subject and can be retained for resale by the photographer, however, may become a valuable asset as one paper will often seek out and buy good pictures of this kind that it sees in other papers.

So picture stories that can be presented for sale in both color and b&w, possible cover pictures, perhaps garden and flower shots, are the best bet for the freelancer trying the newspaper rotos and departmental sections such as women's or real estate. Food pictures are often used in color by newspapers too, but are readily available from food publicity sources, which pioneered in making color available to newspapers.

A final word of warning concerning the submission of pictures, whether color or black and white. The very worst thing a

freelancer can do is "plant" the same or similar material with more than one competing editor at a time, without immediately telling each editor he has submitted to another publication (or department of the same publication).

Inefficient publicity agents sometimes make the mistake of sending duplicate releases to more than one department of a paper without indication this has been done, and the item may turn up in two or more places in the same day's paper. Or they may plant stories or pictures or just ideas with two or more papers in the same area without proper warning to the editors, and the item planned for use by one paper may then appear a day or week earlier in the opposition.

This is sure death for that publicity agent. Don't make the same mistake. •

EASTERN ZONE

Editor, O. S. Larsen
70 Strawberry Hill Ave., Stamford, Conn.

Connecticut Chapter PSA

Members of Conn. Chapter PSA recently enjoyed an afternoon's shooting in Guilford, one of the State's oldest towns, followed by an all-evening Italian dinner. Jim Schlegel, PSA, an organizer of the Guilford Art League and PSA Chapter Ways & Means Chairman, conducted the event.

A deadline date of October 1, 1960 has

been set for entries to Conn. Chapter's "Tops In Connecticut." All photographers in the State are eligible to submit slides, monochromes and colored prints for this very selective exhibit. Nature, Pictorial and Photo-Journalism judges have been obtained to make the final selections. This is not a contest as such, but a search for the best photography produced by Connecticut lensmen. Entry blanks may be obtained by writing to Mr. & Mrs. Laurence Howard, 154 Raymond Road, West Hartford, Conn.

Each piece selected for "Tops" will be recognized by taped and typed comments. The resultant sets of slides and prints may be borrowed by clubs everywhere for program purposes. Circuit dates are now being set up by Franklin D. Rowe, 605 Fountain St., New Haven 15, Conn., to whom clubs may apply for circuit forms.—Ruth Rowe reporting.

For Flower Photographers

Just thirty-five miles north of New York City, the Sterling Forest Gardens, an international project culminating more than two years of planning and work in cooperation with the International Flower Show Committee of the Netherlands, was opened on May 1. Leading landscape artists of the famous Keukenhof Gardens in Holland combined their talents with those of outstanding American horticulturists and landscape architects to make the Gardens the finest anywhere. They cover 125 acres in a setting of lakes and woodland in a region rich in early American history. During the American Revolution George Washington

New! Lowest-priced Brownie MOVIE CAMERA

only \$2450

The record low price on the new Brownie 8 Movie Camera, *f*/2.7, is news—but not the whole story. For this new 8mm Brownie equips you with movie-making features you'd expect only on a much more expensive camera.

A turn of the new exposure-control dial sets the lens in a split second for color-bright movies.

New viewfinder. You aim through the enclosed optical finder. The new shutter-release bar, wide enough for at least two fingers, gives you a steadier camera grip for steadier movies.

A new folding crank winds up the motor—fast! The motor cuts off at the end of its full-power run. No film wasted by a slow-running drive!

To load, you just drop the film into a new grooved threading path. The footage meter resets itself automatically after loading, measures footage with a new degree of accuracy.

Add it all up—all-time low price, a raft of new features. Combined, they make the Brownie 8 Movie Camera, *f*/2.7, a whale of a buy. See it at your photo dealer's soon.

Prices are list and subject to change without notice.



led his army along some of the trails of Sterling Forest and the Great Chain which stopped the British fleet from sailing up the Hudson was forged in this area in 1778. Sterling Furnace itself has just been made a memorial shrine, commemorating that event.

Additional features include supervised play areas for children, refreshment patios, collections of peacocks, flamingos and exotic birds, a meeting place for special groups (advance arrangements are necessary for this) plus an international flower market near the parking area. Admission proceeds of the Gardens are used for their care and improvement and for the support of the Sterling Forest Gardens Foundation, set up to increase public knowledge of horticultural and to stimulate horticultural research here and abroad. For full information write to: Director, Sterling Forest Gardens, Tuxedo, N. Y.

Yankees Are Nice People

While on the way to the Connecticut Chapter PSA field trip at Guilford, Ruth Sage Bennett had decided to visit two elderly cousins she had not seen in several years. Just as she left the Connecticut Turnpike she lost her muffler. Although it was Sunday she was able to locate an AAA service station. However, they did not have the proper muffler in stock.

The old garage man looked at Ruth thoughtfully and asked: "Stranger in town, aren't you?" When she explained her plans for the day the man recognized the name of her cousins and told his grandson to



Frank Bayless of Oil City, William Troxell of Franklin and Rev. Herman Bielenberg of Warren, Pa., look over a new Agfa camera at Venango CC's 20th Annual Banquet. Photograph by Wm. F. Troxell

drive her to their place. Then he got busy on the phone and located a new muffler. When Ruth returned to the garage, driven by her cousins, the car was all ready for her—with a modest bill—and she went on to join the field trip.

Venango Award Plaques

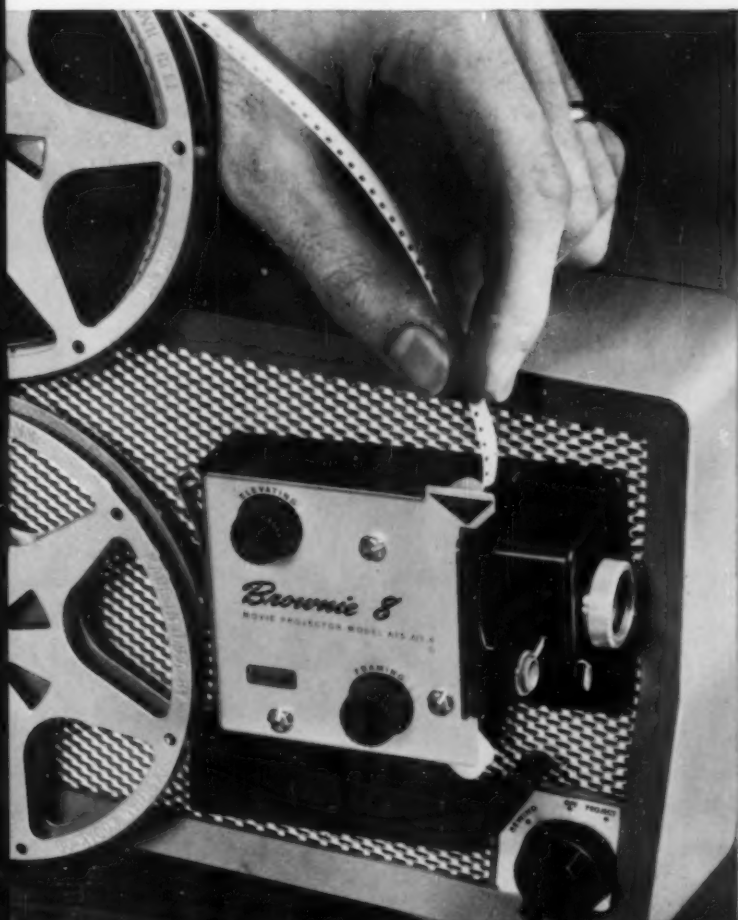
Frank Bayless, APSA, Oil City, Pa. "Best Loved Photographer in the Region," Treat Davidson, APSA, Warren, Pa., outstanding nature photographer and pioneer in the field of high speed color photography, and Richard Valentine, Erie, Pa.,

President of Erie Color Slide Club, B & W Print Director for the upcoming PSA 1960 Convention at Houston, were awarded special plaques, recognizing their service to photography, by the Venango CC at their 20th Annual Banquet at Oil City. Mr. Davidson whose "Inside the World of a Honeybee" appeared in the August, 1959 issue of *National Geographic*, presented an exclusive showing of his top nature slides. Mr. Troxell is this year's president of Venango CC. Rev. Herman Bielenberg, FPSA, was the toastmaster.

PSA'ers in Brief

Ray Rosenhagen of Kalamazoo, Mich., scored a great success with his program "The Magic of the Trees" at the recent Grand Rapids Regional. . . . George J. Munz, FPSA of Bergenfield, N. J., organized and led a large delegation from the Metropolitan CC Council to the NECCC Outing at Amherst, Mass. in July. . . . Irv Lawres, Color CC of Westchester, who lives in Bronxville, N. Y., gave his show "How to Improve Your Color Slides" at both the Fort Lauderdale and Deerfield Beach CCs during his spring trip to Florida. . . . Ing. Jose Lorenzo Zakany, APSA, of Mexico City was the speaker at the Photo Guild of Detroit Annual Awards Banquet. . . . Catherine and Ken Willey, APSA, Lyndhurst, N. J. were hosts to the June picnic of the Vailsburg (Newark) CC.

ZONE NEWS continued on page 35



New! Automatic Brownie MOVIE PROJECTOR

only \$54⁵⁰

Threads itself! All you do is feed the film into the film slot—and relax. The Brownie 8 Movie Projector (Model A15) automatically threads the film through the projector gate and onto the take-up reel. Nothing could be easier!

With the Model A15, you can project your 8mm movies four feet wide. The picture is sharp, clear—and extra bright, because of a new projector lamp with built-in reflector.

Reel capacity is 200 feet for 15-minute shows. A single knob controls forward projection and rapid rewind. And the projector *never* needs oiling.

See the automatic Model A15 in action soon at your photo dealer's. It treats you to luxury projector features at a Brownie-low price.

*The more you know about photography
... the more you will count on Kodak*

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

★ PICTURE IT NOW—see it again and again

Kodak
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Bayou Wonderland

Are you driving to the PSA Convention at Houston in October? Here is a delightful type of country, not far off the path, you would enjoy exploring with your camera

By S. D. CHAMBERS, APSA

(Photographs by the Author)

THERE is a land you and your camera ought to visit. It's not so far out of your way, if you plan on driving to Houston in October. It is a land of legend, the setting of exciting and dramatic history with a climate favorable to the nature lover's dreams, and a happy hunting ground for all who love beauty for the sake of photographic art. Longfellow's poem immortalized this land with his legend of Evangline's lifetime search for her lover, Gabriel. This classical legend is commemorated at St. Martinsville, Louisiana, by the famous

Evangline Oak, Evangline Statue, and Evangline State Park. This was the setting for the dramatic stories of Jean Lafitte, stories which range from his acquiring a fifteen-year-old mistress to smuggling, slave trading, and piracy in the Gulf of Mexico. It was here that Jim Bowie and his famous knife made exciting history. Bowie was searching New Orleans for a lumber buyer when he met the famous Audubon, naturalist and bird painter, and later Jean Lafitte who directed him to a customer. This led to a partnership slave trade business between the Bowie and Lafitte brothers.

Nature's beauty decorates this Southland with floating hyson, native flowers, and trees clustering along the bayous. Man-made subjects, like jewels, stud this wonderland of nature with gems irresistible to the pictorial photographer. It is forgotten territory, in all its splendor, so far as highly publicized subject matter in tourist literature.

The Bayou country is a pictorial wonderland. Similar scenes may be found throughout the Southland, but for the present think only of Southern Louisiana

A mystic mood pervades the bayous' dark, still waters.



Shadows and reflections deepen the feeling of mystery.



and Southeast Texas. The bayous of Southern Louisiana are best known, as emphasized in Harnett Kane's book on the Louisiana bayous. Many of the state's 5,000 miles of navigable waterways are bayous. Bayou Teche is easily reached at many points near St. Martinville and New Iberia. You find one of the south's cleanest, and most photogenic fleets of shrimp boats at Delcambre, about twenty minutes drive southwest of New Iberia. Whether the pictorial scenes found on Delcambre shrimp docks be shot on a bayou, river, lake, or some other waterway, the resulting image will never divulge. So, include them all as you record the beauty throughout Bayou Wonderland.

Old plantation homes and the elegant moss covered oaks at Lake Arthur can be seen between New Iberia and Lake Charles. Rowboats, motorboats, and even an old hand ferry are found at Jessie's Fish Camp, twenty minutes drive from Lake Charles through Westlake to Houston River. A few more swings and tilts down the same road brings you to other settings on the water. English Bayou is near Lake Charles City limits. Sailing, water skiing and many other sports of interest to the photographer are found on Lake Charles.

Nature and flower lovers enjoy a paradise of pictures in the famous Burton Gardens along the scenic lakeside drive. Contraband Bayou and Lake Prien, south of the city limits, offer opportunities for pictures of boating, skiing, shrimp boats, and boat repairing. Shooting your way thirty-

Delcambre shrimp boats are picturesque harbor subjects.



For action there is water skiing to shoot from bridges for high angles.

eight miles west on U. S. Highway 90 brings you to Sabine River at Orange, Texas. Orange, Port Arthur, and Beaumont are becoming nationally known, pictorially and industrially, as "The Golden Triangle." In nineteen short miles from Orange to Port Arthur you cross Cow Bayou, of special interest, and the Neches River's famous 176-foot-high bridge. Taylor's, Hillebrandt, and Texas Bayous are within a few minutes drive of downtown Port Arthur. Rowboats, motorboats, and sports fishing offer a pictorial challenge on Taylor's and Hillebrandt Bayous. Inviting scenes are found on Pine Island Bayou and the Neches River, only fifteen minutes drive from downtown Beaumont.

Climatic conditions of Bayou Wonderland present a pictorial challenge the year 'round. Seasonal changes vary the subject matter from water skiing in summer to shivering duck shooting scenes in winter. Whatever the season may be, an infinite number of possibilities are accessible by car, and even more spots of beauty by boat.

Occupations along the bayous lay before you a for-

BAYOU WONDERLAND continued on page 34

The Convention Speakers

Look for these faces at Houston. They belong to some of the people whose talent makes it possible for PSA to present the outstanding programs on the pages that follow



(Top row) **Gilbert Barrere**—Feature Photography • **H. S. Barsam**—Color Derivations • **John Baxter**—Have You Been Creative with Your Camera? • **George D. Beaton**—Putting Light on the Subject. • **G. W. Becker**—Stereo Slide Clinic. • **Leslie H. Buckland**—Getting Started with Color Printing.

(Second row) **Ludolf Burkhardt**—Glass and How to Photograph it • **George Clemens, APSA**—Focus on Nature • **Robert M. Cochran**—Photography as an Art • **Howard C. Colton, FPSA**—Stump the Experts Panel • **Alford W. Cooper, APSA**—Nature Slide Clinic Moderator • **Ira B. Current, FPSA**—Tricks in Toning.

(Third row) **Conrad R. Emanuelson, APSA**—Color Abstractions • **Henry H. Erskine, APSA**—Stereo Slide Clinic Moderator • **Willard H. Farr, FPSA**—Nature in the Scriptures • **Ted R. Farrington, FPSA**—Nature Slide Clinic • **John Fish, FPSA**—Sound—a New Dimension in 8-mm • **Chellis Gore, APSA**—Improving the Family Album.

(Fourth row) **Jean Edgcombe Groff, APSA**—Three P's of Traveloging • **Grant M. Haist, APSA**—Shoot Nature, Naturally • **Leona Hargrove**—Stereo Slide Clinic • **Charles B. Harris**—Nature Slide Clinic • **Anne M. Hatcher**—Around the World with PSA • **Theron T. Holden, FPSA**—Informal Photography.

For your convention registration blank, turn to page 23



(Top row) **Vincent H. Hunter, FPSA**—Motion Pictures with Imagination • **Charles A. Kinsley, FPSA**—Photoscenic America • **Ludwig Kramer, APSA**—Close-up Photography • **John J. Lloyd, APSA**—Anatomy of a Movie Club • **Lorena R. Medbury, FPSA**—Nature Slide Clinic • **Ora F. Metz, APSA**—Nature Slide Clinic.

(Second row) **Lewis F. Miller, APSA**—2-D vs. 3-D in Color Close-up Photography • **Frank S. Palla**—Stump the Experts Panel Moderator • **John H. Rauch**—Three Keys to Better Pictures • **Charles J. Ross, APSA**—Preparing a Motion Picture for Sound • **Le Roi Russell**—Nature Slide Clinic • **Barbara Merriam Sieger, APSA**—American Portfolios Conference.

(Third row) **Dale L. Smith**—Stereo Slide Clinic • **Elmer L. Steiner**—Louisville Album • **Vincent L. Stibler**—The Idea Exchange • **Jack M. Streb**—Color Unlimited—by Existing Light • **Glen Thrush, APSA**—Beauty in Stereo • **Glen H. Turner, APSA**—Unity—the Best Test for Artistry.

(Fourth row) **Arthur M. Underwood, Hon. PSA, FPSA**—Variations of a Theme—Color and Monochrome • **Norman E. Weber**—Scrutinizing Nature's Secrets • **Tracy C. Wetherby**—Winning Travel Slide and Photo Essay Sets • **James Wilkie**—Look Down—True Life Nature • **Paul Yarrow**—Print Finishing Techniques • **Ing. Jose Lorenzo Zakany, APSA**—Reproductive, Interpretative and Creative Color.

The Convention Program

Here is your day-by-day schedule for the 1960 PSA Convention at Houston.
Use it to help you plan your time wisely—then turn to
page 23 for your registration blank

MONDAY and TUESDAY, October 10-11

Two-day Pre-convention Photographic Outing to San Antonio

TUESDAY, October 11

7:30 to 10 p.m. **Registration Reception**—Greet old friends and welcome new Conventioners. Refreshments.

WEDNESDAY, October 12

9:00 to 10:15 a.m. **Nature in the Scriptures**—Willard H. Farr, FPSA, Dubuque, Iowa.
How Nature Influenced the Writing of the Scriptures.
Three Keys to Better Pictures—John H. Rauch, Orlando, Fla.
High, Medium and Low-Key Print Techniques.
Preparing a Motion Picture for Sound—Charles J. Ross, APSA, Los Angeles, Calif.

10:30 to 11:45 a.m. **Stereo Slide Clinic**—Moderator, Henry H. Erskine, APSA, Highland Park, Ill.
G. W. Becker, Blue Island, Ill., Kim Clark, Kodiak, Alaska, Leona Hargrove, Wichita, Kans., Dale L. Smith, Rochester, N. Y.
Louisville Album—Presented by Elmer L. Steiner, Burbank, Calif.
Highlights of the 1959 PSA Convention at Louisville, Ky.
Winning Travel Slide and Photo Essay Sets—Tracy C. Wetherby, Pittsburgh, Pa.

1:15 to 3:00 p.m. **Photography as an Art**—Robert M. Cochran, APSA, Omaha, Neb.
The Relationship of Photography to Art.
Color Abstractions—Conrad R. Emanuelson, APSA, Mount Prospect, Ill.
Conversations Recorded in Pictorial Color.
Scrutinizing Nature's Secrets—Norman E. Weber, Bowmansville, Pa.
The Techniques of Time-Lapse Photography.
TD College of Photo Knowledge

3:15 to 5:00 p.m. **Feature Photography**—Gilbert Barrera, San Antonio, Tex.
The How and Why of News Photos.
Unity—the Best Test for Artistry—Glen H. Turner, Springville, Utah.
Stereo Slide Exhibition
TD College of Photo Knowledge

7:30 to 9:00 p.m. **Color Slide Exhibition**
Nature Slide Exhibition
Stereo "Emde" Awards

9:15 to 10:45 p.m. **American Wildlife**—A. C. Shelton, APSA, Binghamton, N. Y.
Common and Rare Varieties in their Native Haunts.

THURSDAY, October 13

7:30 to 9:00 a.m. **Techniques Division Breakfast**

9:00 a.m. to 5:00 p.m. **All-day Outing**
Bar-B-Q and Entertainment, Rocking R Ranch.

7:30 to 9:00 a.m. **The Invention of Photography—Challenge and Opportunity**—Beaumont Newhall, FPSA, Rochester, N. Y.

9:15 to 10:45 p.m. **Motion Picture Division's Ten Best and Gold Medal Winner**

FRIDAY, October 14

9:00 to 10:15 a.m. **Color Derivations**—H. S. Barsam, Fresno, Calif.
Nature Slide Clinic—Moderator, Alford W. Cooper, APSA, Worland, Wyo.
Ted R. Farrington, FPSA, Chicago, Ill., Charles B. Harris, Merced, Calif., Loren R. Medbery, FPSA, Armington, Ill., Ora F. Metz, ASPA, El Paso, Tex., Le Roi Russel, Prescott, Ariz.
Year's Best News Pictures
Stereo Slide of the Year Judging (To Continue)

- 10:30 to 11:45 a.m. **Getting Started with Color Printing**—Leslie H. Buckland, Rochester, N. Y.
3 P's of Traveloging—Planning, Photographing, Presenting—Jean Edgcombe Groff, APSA, Rochester, N. Y.
Anatomy of a Movie Club—John J. Lloyd, APSA, Long Beach, Calif.
 Panel Discussion of Club Programming.
Stereo Slide of the Year Judging (Conclusion)

Color Division Luncheon

- 1:15 to 3:00 p.m. **Shoot Nature, Naturally**—Grant W. Haist, APSA, Rochester, N. Y.
 How to Secure Natural Lighting for Nature Subjects
Beauty in Stereo—Glen Thrush, APSA, Denver, Colo.
 Slides and Live Demonstration of Stereo Photography.
Pictorialism with a Capital P—Doris Martha Weber, Hon. PSA., FPSA, Hinckley, Ohio.
 The Importance of Planning, Composition and Technique.
TD College of Photo Knowledge

- 3:15 to 5:00 p.m. **2-D versus 3-D in Color Close-up Photography**—Lewis F. Miller, APSA, Chicago, Ill.
 How to Make 3-D Close-ups in Color.
Look Down—True Life Nature—James Wilkie, Hopkins, Minn.
 Unlocking Nature's Secrets with the Movie Camera.
Reproductive, Interpretive and Creative Color—Ing. Jose Lorenzo Zakany, APSA, Mexico City, Mexico.
 The Three Stages in Amateur Color Photography.
TD College of Photo Knowledge
Motion Picture Division Dinner
Stereo Division Dinner

- 7:30 to 9:30 p.m. **A Preview**—New York Convention Program.
Photogenic America—Charles A. Kinsley, FPSA, Rochester, N. Y.
 A Photographic Record of the History, Life and Beauty of America.
 9:30 to 11:00 p.m. **Stuyvesant Peabody Award**—Nikon Award—National Council and Membership Meeting—Zone, District and Area Representative Meeting.

SATURDAY, October 15

7:30 a.m. **Pictorial Division Breakfast**

- 9:00 to 10:15 a.m. **Glass and How to Photograph It**—Ludolf Burkhardt, Yonkers, N. Y.
 Pictorial and Rim Lighting with Rear Projection of Backgrounds.
Focus on Nature—George Clemens, APSA, McConnelsville, Ohio.
 How to Find and Photograph Nature in Color throughout the Seasons.
The Idea Exchange—Vincent L. Stibler, Brooklyn, N. Y.
 Ideas, Methods, and Gadgets Useful to Most Photographers.
TD College of Photo Knowledge

- 10:30 to 11:45 a.m. **Stereo Slide Exhibition**
Nature Slide Exhibition
American Portfolios Conference—Barbara Merriam Sieger, APSA, Pearl River, N. Y.
 Discussion of Problems, Suggestions and Questions.
TD College of Photo Knowledge

Nature Division Luncheon

- 1:15 to 3:00 p.m. **Color Slide Exhibition**
Improving the Family Album—Challis Gore, APSA, Orinda, Calif.
 Posing, Pitfalls and Production.
Motion Pictures with Imagination—Vincent H. Hunter, FPSA, Brush Prairie, Wash.
 3:15 to 5:00 p.m. **Stump the Experts Panel**—Moderator, Frank S. Pallo, Rochester, N. Y.
 Gilbert Barrera, San Antonio, Tex., Howard C. Colton, FPSA, Fairport, N. Y., Theron T. Holden, FPSA, Rochester, N. Y., Ludwig Kramer, APSA, Pleasantville, N. Y., James McMillion, Binghamton, N. Y., Arthur M. Underwood, Hon. PSA, FPSA, Rochester, N. Y.
Have You Been Creative with Your Camera?—John Baxter, Chicago, Ill.
 New Ideas and Techniques for Better Pictures.
Around the World with PSA—Anne M. Hatcher, Port Chester, N. Y.
 A Discussion of Slides from Foreign Camera Clubs.

6:00 to 7:00 p.m. **Cocktail Hour**

7:00 to 10:00 p.m. **Honors Banquet**

10:00 to 12:00 p.m. **Dance—Refreshments**

Are you looking for basic instruction in different photographic fields? That's what the Techniques Division offers in its series of repeated programs



ALL TD COLLEGE PROGRAMS REPEATED EACH PERIOD
(See Schedule Below Each Group)

Technique for Correct Exposure—Allen Stimson, FPSA, Rochester, N. Y.
Methods of Using Light Meters and Automatic Cameras

Color Unlimited—by Existing Light—Jack M. Streb, Rochester, N. Y.
How to Make Available-Light Pictures, Indoors and Out

Print Finishing Techniques—Paul Yarrows, New York, N. Y.
Demonstration of Mounting, Ferrotyping, Spotting, etc.

Wednesday, Oct. 12—1:15 to 1:45, 1:55 to 2:25 and 2:30 to 3:00 p.m.

Friday, Oct. 14—3:15 to 3:45, 3:55 to 4:25 and 4:30 to 5:00 p.m.

Tricks in Toning—Ira B. Current, FPSA, Binghamton, N. Y.
New Techniques in an Old Art

Sound—a New Dimension in 8-mm—John Fish, FPSA, Pittsford, N. Y.
A Demonstration of Equipment and Sound Techniques

Close-up Photography—Ludwig Kramer, FPSA, Pleasantville, N. Y.
Use of Both Simple and Complex Equipment

Wednesday, Oct. 12—3:15 to 3:45, 3:55 to 4:25 and 4:30 to 5:00 p.m.

Saturday, Oct. 15—9:00 to 9:25, 9:30 to 9:55 and 10:00 to 10:25 a.m.

Putting Light on the Subject—George D. Beaston, Binghamton, N. Y.
The Similarity of Lighting for Various Subjects

Informal Photography—Theron T. Holden, FPSA, Rochester, N. Y.
The Use of Flash and Interchangeable Lenses for Family Pictures

Variations of the Theme—Color and Monochrome—
Arthur M. Underwood, Hon. PSA, FPSA, Rochester, N. Y.
A New Use for Old Negatives and Slides

Friday, Oct. 14—1:15 to 1:45, 1:55 to 2:25 and 2:30 to 3:00 p.m.

Saturday, Oct. 15—10:35 to 11:00, 11:05 to 11:30 and 11:35 to 12:00 a.m.

THIS MONTH'S COVER

ANYONE who has ever taken action pictures of pets, and particularly of cats and kittens, knows that there are just certain instants when their activities make the most appealing photographs. There also are only fleeting moments, as such subjects move about, when the lighting is right, the camera is aimed correctly, and the image is in sharp

focus. Bette Griffin of Stamford, Conn., had all these variables working in her favor when she tripped the shutter of her Rolleiflex to capture *Missed Again!*

The kitten, a red Persian, was one of five in her household this spring—a cast of characters sometimes augmented by cats or kittens borrowed from the neighbors. Bette reports she has no problems in getting her models to perform. Some watch from the sidelines as she works, like understudies eager for an opportunity to enjoy the limelight on their own in case a featured performer should fail.

Three Ascot electronic flash units with modeling lights were employed for the cover shot, two providing backlighting and the third used as front fill-in. All were at different heights, averaging about 4 feet, and were directed at 45-degree angles toward the more-or-less limited scene of action where the ball was suspended. The exposure was made at 1/22. To fill the frame, Rolleinar-Rolleipar I lenses were employed to shorten focus and eliminate parallax. After focusing for a set-up like this, Bette usually corrects focus as the subject moves by shifting the camera forward or back to maintain the same camera-to-subject distance. No special developing techniques were employed. She employs Panatomic-X, developed ac-

cording to the directions on the can.

This isn't Bette's first cover picture, and she doesn't specialize entirely in cat photographs. When away from her New York advertising agency office she enjoys skiing as well as photography—as attested by the accompanying informal, outdoor portrait by Sun Valley Publicity Bureau.—Ed.



Bette Griffin



Caught It!

Recorded Lectures

Editor: Charles L. Martin
Route 3, Box 779
Excelsior, Minn.

Another New Lecture Available in October

Your PSA Recorded Lectures Program Committee is proud to announce the second new lecture to be released this fall for your club's use. It is RLP Lecture Number 32, "Creating with Transparencies," by Lenore Bliss Hayes of La Grange Park, Ill.

Lenore is well known as an exhibitor, judge, and lecturer. We are all indebted to her for her willingness to share her rich store of knowledge and experience.

Although this lecture will be of prime interest to the color enthusiast, it will supply many thought provoking ideas for the monochrome worker too. The lecture is more than liberally sprinkled with Lenore's successful salon slides.

Wouldn't you like to learn some of her techniques of "creating" good color slides? While you are viewing her pictures, projected as large as your club's screen, you will be listening to Lenore's voice on tape. She holds back none of her secrets as she tells the story behind these transparencies.

The lecture covers many techniques. Lenore tells you how to do reticulations the easy way, without a darkroom. An average slide is improved before your eyes by a simple etching technique. Many montages are shown, and the use of Zipatone is well explained. If you want to give the program features of your club a real fine lift be sure to schedule this RLP Lecture. Remember, it'll be available in October on a first come, first served basis.

We are giving your club's program chairman advanced notice of the release of another of the newest lectures so he can make arrangements to fit it into his fall and winter programs. Available in September, it is RLP No. 31, "Compositionally Speaking," by Thomas Limborg, FPSA.

In order to assist in the search for fine program features we are mailing to each PSA affiliated club, using the address listed at PSA Headquarters, a complete RLP catalog. This catalog is hot off the press. It lists all of the RLP Lectures, gives a brief description of each, and, tells how to use and order RLP's. Be sure that this very valuable aid gets to your program chairman. Your Club's own RLP Distributor is listed for your convenience in ordering or requesting information.

If your club has been deprived—and there are very few such clubs—of the advantages of using the services of the Recorded Lectures Program Committee write to our Director of Distribution for a prompt and informative reply. He is Nelson Murphy, 445 Allison Ave., Washington, Pa.

The Registration Blank

Now that you have seen the speakers and studied the program, there's only one more thing to do. Complete the registration blank below and send it off to Houston to enjoy the convention fun and fellowship of PSA

REGISTRATION				
1960 PSA CONVENTION				
HOUSTON, TEXAS • OCTOBER 12, 13, 14, 15				
Name _____				Mr. Mrs. Miss
LAST NAME (PLEASE PRINT OR TYPE) FIRST INITIAL				
Address _____				
City _____ State _____				
Spouse's name, if attending _____				
CIRCLE DIVISION MEMBERSHIP		CHECK HONORS		No. of Tickets
C J M N P S T		FPSA <input type="checkbox"/> APSA <input type="checkbox"/> HON. PSA <input type="checkbox"/>		Amount
FAMILY (Self & spouse only)		For duration of Convention	\$8 ⁰⁰	
INDIVIDUAL		For duration of Convention	\$6 ⁰⁰	
DAILY, FAMILY		For days circled Oct. 12, 13, 14, 15	Per Day \$3 ⁰⁰	
DAILY INDIVIDUAL		For days circled Oct. 12, 13, 14, 15	Per Day \$2 ⁰⁰	
EVENING, INDIVIDUAL		Per Evening	\$1 ⁰⁰	
HONORS BANQUET			\$6 ⁵⁰	
PRE-CONVENTION TRIP San Antonio, Texas		(Transportation only) Oct. 10-11	\$10 ²⁵	
PSA OUTING Oct. 13		Bar-B-Q and Entertainment Rocking R Ranch	\$6 ⁰⁰	
Is this your first convention		Yes <input type="checkbox"/> No <input type="checkbox"/>	TOTAL AMOUNT ENCLOSED	
Your Convention Address _____ (Give information upon arrival)				
Rice Hotel <input type="checkbox"/> Room _____				
Other _____ Phone _____				
NO CANCELLATIONS WILL BE ACCEPTED UNLESS RECEIVED ON OR BEFORE SEPTEMBER 15, 1960				
Enclose check or money order payable to PSA Houston Convention and mail to Mrs. J. R. Ellis, PO Box 5472, Houston 12, Texas				

Shooting Rodeo Action

Here are tips on how to select a good camera position, preset your lens and shutter, and be ready to shoot at that dramatic moment when action reaches its climax in the arena

By EILEEN TANSON

Photographs by the Author

ACTION SHOTS can be a lot of fun and frustration too! There is nothing quite so exciting as catching a subject at peak action—whether it be a high diver in mid air or a bucking horse at a rodeo. My specialty, of course, is a little limited by geography and opportunity. You see, I like to take rodeo pictures. But the lessons I have learned can be applied to many types of action shots, no matter where you aim your camera. Perhaps I can share with you some of the experience that has produced successful exhibition slides for me.

In spite of much practice and careful aiming, I am still shooting "way out west" and not sparing the ammunition either. We might as well admit it—a moving target is so elusive a little luck and a lot of film is one of the prime ingredients of a good action picture.

Of course my target is the fast and dramatic action of the rodeo ring; yours may be on the beach or in a crowded city street, anywhere that people congregate. It's something of a gamble, of course, to take this type

of picture. Although some controls can be exercised, they are mighty few. Split second timing is important, but remember that the finished picture must contain all of the elements that apply to good photography everywhere; namely—good technique, careful composition, and high interest value.

A rodeo features many events. Each has its own particular appeals and presents its own problems. My story is mainly concerned with team roping. This is a contest against time which seems made to order for the photographer. Composition is almost inherent here as the action thunders to its exciting climax. If you can capture some of the high drama on film you have a picture with terrific impact.

Here are a few do's and don'ts as I apply them to rodeo photography. You can adapt them to the kind of action pictures you prefer to take. First, get into a position so that the action comes toward you from the right. This may not be always possible but it helps you

Avoid eye-level shooting. It is likely to show riders against a clutter of crowds or fences. A higher viewpoint makes them stand out in contrast with the arena.



Timing is important. This action was caught too soon, before ropers and steer moved closer together and nearer the camera where they would fill the picture area well.





All the variables of rodeo photography were right when the author tripped the shutter of her preset camera to catch this picture.

Too long a lens crowds the picture when action occurs close to your position. The author prefers her standard 58-mm lens, tried a 135-mm telephoto for this shot.



to follow the action in your viewfinder. In my case I find some arenas are arranged differently from others and sometimes I am unable to find the right vantage point. In that case I might as well put my camera away.

Second, to aid me in getting good composition I must have an uncluttered background. To achieve this, it is necessary to shoot from an elevated position. Thus I am able to eliminate surrounding fences, people, and other clutter so the action will stand out. In other situations it might prove that a low angle viewpoint might be best, but you seldom can find an opportunity to use one in shooting rodeo action.

My normal lens, which is 58-mm, seems to be about right. Up to a 90-mm lens is satisfactory, but with anything much longer it is necessary to shoot so far out in the arena that you will pick up unwanted background

unless your shooting perch is very high. I feel that using a reflex type camera is an advantage since it is very important to know just where the subject is in the frame. If you are accustomed to other equipment, you may find it better for you. It's easy to lose heads or tails, and you know how the judges feel about things going out of a picture. I use Kodachrome film and shoot at 1/250 sec. if possible. I take a reading on the arena below, being careful to keep the meter pointed at the ground. If you don't, you'll underexpose. On a clear, sunny day my setting will be 1/250 at f/4. If necessary I'll open up to f/1.9 before cutting down the shutter speed. I prefer not to shoot at less than 1/150 sec. Although a blurred shot will depict action, there are enough other elements here for that.

When Mr. Steer is turned out of the chute, he has a lot of territory in which to run. If he decides to head for the relatively small zone on which I have prefocused, then I hope the ropers will move in and make a good catch. Trip the shutter at just the right instant, and I should get a good picture.

All of this is not as difficult as it may sound, but it does take practice and, above all, patience. You will learn to wait for the subject to come into range and get lined up just right before you shoot. I've taken as many as three or four salon shots on one roll, and then

maybe the next time have gone home with none. I used to shoot up at least two 36-exposure rolls in an afternoon. Now one 20-exposure roll is plenty.

A little backlighting dust adds the finishing touch to rodeo pictures. However, too much dust creates a problem for the ropers. The arena is watered down just about the time the dust gets real good (for pictures, that is). When this happens I take time out to eat the lunch I brought along. It might be a little gritty, but as long as I can protect my camera as much as possible from the dust, that's all that matters.

Although a lot of PSA'ers seldom have an opportunity to take rodeo pictures as such, related types of action shots are everywhere. Who knows! You might find similar picture opportunities in the wide open spaces of the West if you are planning a vacation out this way or if you are driving to the National Convention in Houston this fall.

ABOUT THE AUTHOR

Mrs. Tanson's home at Modesto, Calif., is in the heart of rodeo country and she makes a hobby within a hobby of shooting action in the dusty arena. Although a comparative newcomer to photography, she has had considerable success in color and nature shows. One of her rodeo action pictures won her the Myrtle R. Walgreen Award in 1959, for the outstanding color slide entered in the PSA Annual Exhibition.—Ed.



Editor: Henry W. Barker, FPSA
392 Hope St., Glenbrook, Conn.

At the risk of seeming repetitious, here is one of our pet theories regarding camera club procedure and management. It isn't at all new or novel—it's being used by camera clubs everywhere. The reason it's being plugged in this column is that we believe it should be used by every club.

It's simply this: All elected and appointed officers of a club should serve their terms concurrently with the camera club season—the "season" being generally accepted as running from September through the following month of May.

The reasons behind this plan are so obvious that they hardly need recounting. Yet there are many clubs which cling to the outmoded practise of changing administrations as of January 1 of each year, which is smack dab in the middle of the season. This isn't quite fair to the new officers, who are faced with the task of taking over the many inherited commitments and policies of the previous administration. With the club's activities in full swing, the new officers have no chance to catch a breath before being caught up in

the whirl of their new duties, and those who may not be familiar with their new jobs are forced to learn fast—the hard way.

By electing its officers in May, a club gives the incoming group several months in which to build a smooth-operating organization and plan its programs for the approaching season.

It's said that every rule has its exception, and this rule of conducting the affairs of a camera club in such a manner that they coincide with the club season has a very important exception—the method by which annual dues are collected.

By all means, don't change from your schedule of sending out "Dues are due" notices in December. You'll catch the members in mid-season when their interest is at its height. Moreover, those who compete in print and slide contests will rarely drop their memberships in mid-season.

It's simple psychology. But so very important!

Inwood Studies "Five W's" to Develop New Annual Show

Inwood (N. J.) Camera Club has developed a new annual program to replace its Print and Slide of the Year show. Its theme is *Who, What, Where, When, Why—and How*. *Who*, of course, is the maker of the pictures, telling the audience the *What, Where and When*. Most interesting of all is the *Why*, the reasoning, the thoughts, the emotion and the purpose behind each of the prints and slides.

Each exhibiting member was invited to present six prints and/or slides made dur-

ing the past year. The prints were hung on the walls of Inwood's headquarters and presented a wonderful exhibition at close range. Each maker had an opportunity to talk about his pictures and was given the widest latitude. People who had never been heard before spoke endearingly, enthusiastically and sensitively about their work. A new respect and understanding of their efforts was apparent.

After the print showing a short recess was called, while refreshments were served. Then the slides were shown, each maker being given an opportunity to discuss them as projected. In the few instances in which pictures were entered but the makers were absent, various members were called upon by the master of ceremonies to comment "as if the pictures were yours." The level of the comment by makers and audience was extremely high, often above that of judges and commentators at competitions, because the speakers knew so much more about the pictures than judges could. From the general approval it seems likely that this is a type of program which will be repeated, perhaps emulated by other clubs. It is recommended that a master of ceremonies be appointed, who can keep the show moving, control the timing and keep the show interesting. If six entries from a maker indicate too lengthy a program it may be limited to 4 or 3, just so that everyone who wishes may show and talk. Alfred C. Schwartz, FPSA, was master of ceremonies and chairman of the committee which included Morton Strauss, APSA, and his wife Annette, August Langmus, Dan Kaminsky and Harry Baltaxe, APSA.

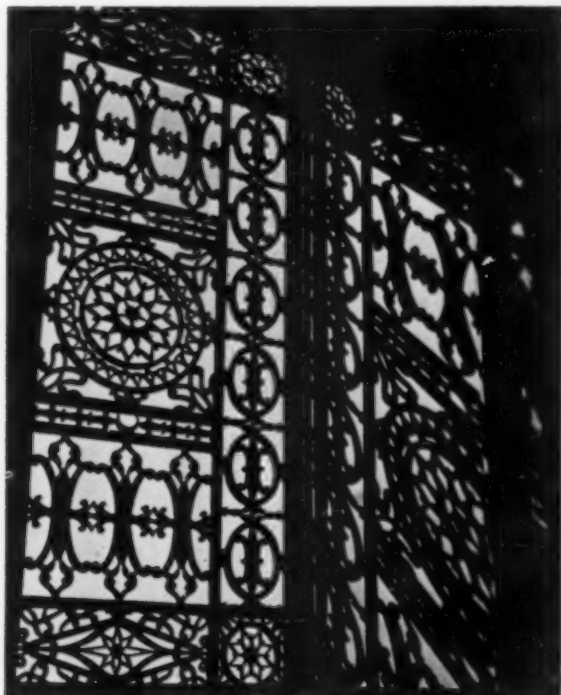


Windows

Jean Littlefield of Heidelberg points out that fascinating stories lie behind the windows we see, wherever we go. She uses a Rolleiflex with $f/3.5$ Xenar lens, loaded with Ansco Supreme or Verichrome Pan, to get sparkling pictures like the ones shown in this photo essay.

France, Brittany, *St. Tugen*. Green-shuttered windows in sparkling white houses, huge cats sleeping in the sun—these things are as much a part of the Breton scene as are the sardine ports and the druid stones.

Egypt, *Cairo*. Interaction between religion and art is the story of this grille at the Alabaster Mosque. Religion forbids the use of living forms, human or animal, so creativity is channeled into pure design.



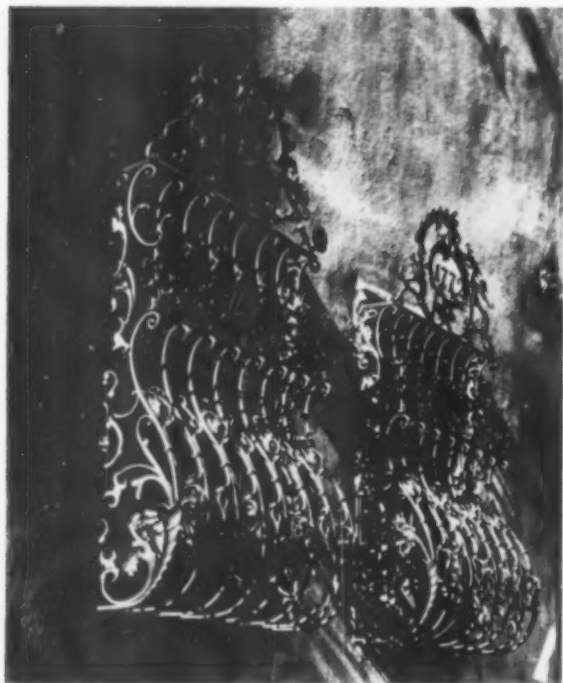
Algeria, *Algiers*. A store window in the Casbah tells of modernization. Sanitary by local standards, it presents fresh meat hung out for inspection. Flies buzz about the display as Arab women bargain for it.





Germany, Bavaria, *Bad Reichenhall*. The mountains and valleys are all a part of the Bavarian scene, and so is this restaurant on the Predigstuhl. Hence a view looking out the window tells the story of the Alps and the pine forests of this resort area.

Germany, Bavaria, *Rotherburg/ob/der/Tauber*. The sun reflects on iron-grilled windows of a home built in 1772—a patrician residence somehow out of keeping with the 13th and 14th century houses nearby. To me this window portrayed the spirit of Rothenburg, the elegance of an age departed.



Germany, Schwarzwald, *Titisee*. The Black Forest has always been noted for its cuckoo clocks, wood carvings, and interesting houses. Milk cans on the sill are a reminder of daily chores to be done in this large combination barn-house. Thick walls reflect the need for shelter on long winter nights.





Germany, *Heidelberg*. The window of an old brownstone house, brightened by a child's face, tells of Germany's expanding economy and population, and the need to modernize old mansions to make room for everyone. The window looks into a modern bathroom, with overhead lighting fixture that contrasts sharply with the ancient walls of the old house.



A photo essay by Jean Littlefield.

Germany, *Nurnberg*. This city's medieval castle on the heights has dominated it for 500 years. To me, the Middle Ages are shown in this bit of wall and window, with lantern above. Iron bars and sandstone blocks are original, while the lantern is part of the restoration after damage the castle suffered during World War II.

CLUB PROGRAMMING—the Long View

Looking for ideas for the coming season? Here are tips on how to find them, along with pointers on planning balanced activities that will stimulate development of beginners and use the talents of old, faithful members

By **WILLIAM F. POTTER**

Program Chairman, Boston
YMCA Camera Club

A WIT once sparked an observation applicable to many human social endeavors, which can be paraphrased: "This season's beginner is next year's competition." Camera Club officials should consider the development of newcomers in selecting programs to maintain active interest among the greatest number of their members.

It should also be remembered that a pyramid is built from the bottom, yet many programmers begin by aiming at the highest levels. This "trickle down" theory is a hazard—it is better to attempt to raise the lowest levels of club know-how and still maintain an acceptable balance for the advanced group.

Members may be divided roughly into the "knows" and "don't knows." Another division behind all club growth separates those primarily interested in service to the club and those who wish to be entertained or educated. Fortunately for PSA-affiliated clubs, there are many who wonder "What can I do for our club," rather than "What can the club do for me?"

Most club members in the advanced group remain in clubs, even though they may achieve greater competitive satisfaction in wider spheres of inter-club competition, PSA circuits and the exhibitions. Their club activity benefits others. These are, of course, ideal club officer material, as their disclosed capabilities can be an inspiration to the rest of the group.

Seasonal planning demands attention to the requirements of the junior group, so their potentials may be revealed and cultivated through club work. Programming, then, is a setting up of integrated group activities with needs of the individual always in mind. A smooth-running season not only satisfies members, but conserves the energies of club officials, and is an impressive magnet for new members.

How do clubs present a season of evening programs, programs which click into an interlocking pattern of social accomplishment and individual growth? Long-range planning can be the only answer. Given a co-ordinating president (and this office should be much more important than many believe), an active vice-president and a few interested members, any program director or committee can navigate through a season with no obstacles except the emergencies that can arise in the last moments before any program. A note on this possibility later, but let us consider our present course.

First, some general theme or photographic aspect to be emphasized through the year should be sought—a theme flexible enough to admit revisions. If it is monochrome print work, then let it influence all arrangements for seasonal

programs. Nature? Pictorial? Technique? Or what do the club officials consider should dominate the year's work of a small club?

At Boston YMCA CC, we are emphasizing color until monochrome supporters are re-discovered, so our problems are that much narrowed and simplified. Our theme for 1959 through 1961 is the manipulation of the exposed transparency by montage, derivative, sandwich, screen or other overlay, splits, tinting and other controls.

So you have a club theme for the coming season? Good. Much of the head work is done! The rest is mainly leg work. Analyze your past years and find your strongest programs and those most difficult to arrange.

Probably obtaining good speakers is the biggest problem. True? Let's break it down. How many would be best for your club this season? Two? Three? Four or five would be more impressive, two before the year-end holidays and two or three after that. Emphasize the fall opening meeting with a speaker and another one at the close for an authoritative checking of gains and awarding of ribbons. PSA Camera Club Guide No. 5, Eastman Kodak's "How to Run a Live Camera Club," and Ansco material contain definite suggestions for contacting these elusive creatures. Oddly, this writer has known of some PSA-affiliated club-members who apparently never read the material sent to them! Every working program man needs all the reference idea stimulants he can get and should consult them often. This writer's "PSA Helps Clubs—and You" in February, 1960, PSA JOURNAL reveals some ways to procure speakers.

If you have a new club, without the subsidy of experience or money, obtain your speakers from among advanced amateurs in your locality. It is pertinent if the speaker can be persuaded to talk about some of the technical problems met and solved. The level of program quality can be raised as contacts are widened, affiliations are made with PSA and regional groups, and as membership shows enthusiastic response.

Underline this thought: Don't overlook the meeting-by-meeting suggestions of the membership. A good program man, like a good salesman, benefits from leads of all kinds.

As your season grows, trial and error generally bring the wisdom of discrimination. Start a contribution box, if necessary, to procure one qualified speaker a season.

Speakers, all set? Already, you have four or five or more dates for your new season and, believe it or not, you are three-quarters home! One big aid is a blank note-book. Mark one page for each month of the club season. If your club meets regularly, say the first and third of each month,

fill in all dates for the club year. Leave many additional lines under each date for necessary data. Many programmers map the entire season on one huge chart for an all-over glance at club work.

Data in my notebook? Well, under each speaker I put his address and telephone number so that I do not have to refer to my correspondence file, and of course the title and description of his talk. Sometimes special requirements are also entered so that relationships will be as harmonious as possible. All sorts of additional information, reminders and notes are jotted in my notebook, and I quote a few from this past season's schedules. "How about refreshments?" "CHECK PSA dues." "Remind Bob to bring tape recorder." "Washington's Birthday long trip into Vermont?" "Write Les Campbell on next Fall." "Check PSA for tape-recorded lecture on overlays." "Slides for . . ." and many others, all helping to click off programs to their fulfillment.

With speakers contacted and scheduled, what is next important to your club? Probably competitions among members. Perhaps our schedule of four each season may be average. Set up these dates at intervals between the speaking programs. Some clubs use two program chairmen, one to handle competitions and the other to arrange educational sessions. If criticism and judging are done by outside commentators, then you have additional headaches, but these tasks can also be done by a select panel of members. For an exciting free-for-all, try open-door and open-floor to members and visitors. Another possibility is obtaining a tape commentary and judging of a group of slides by some regional expert, too busy or too far off to appear. Our New England Camera Club Council (NECCC) offers to affiliated clubs comments and judging on 50 slides taped by an expert for only \$3.00 and it is worth every penny! A NECCC slide circuit, a group made up from many clubs and complete with commentary, make up one *must* program with us. The individual club in the circuit forwards its favorites for a democratic vote on popularity and excellence. PSA also has print and slide circuits.

Taped lectures from PSA, Camera Club Councils, Kodak and other sources can account for two or more evenings.

Now you have pinned down nearly a dozen evenings and you feel justifiably proud. Not too hard, is it, planning from the long view?

What next? Demonstrations by members or outside experts on specific techniques for the entire club. These evenings have an attraction that is never dimmed. The desire to acquire know-how by following another, step by step, is a powerful building force in any camera club. With our color-oriented club such programs have included approved binding, montage and derivative work. Especially popular was our President Russ Bates' showing and explanation of his spot-light head portrait double exposed on a silhouette.

Allied with the demonstration evenings are the small workshop groups concentrating together on techniques at the club or in a home. This work itself will probably be specialized beyond the group requirements, but it should be encouraged. An occasional report on the activities of a workshop group can make a fine club program.

What is left for the new season? Studio nights should be a must, not only for the instruction and experience available but also for the camaraderie generated. This is the night to be restrictive and permit only members. The model may be either a fresh young relative of a member or an aspiring beauty willing to pose for the experience and a few prints or slides. Don't neglect the strong appeal of older folk for character portraiture.

A studio night for portrait shooting can be doubly important and rewarding if it follows a scheduled lecture on portraiture within a few weeks. We have used both taped

lectures and in-person speakers as this half of a twin bill, which accounts for two of our most popular programs every season aimed well before the holidays. It is in ways like this that interlocking programs pay off.

But don't stop there! And you can't, either, for the momentum of a little success will often carry you to a greater one. Remember to schedule a few programs where some business is discussed, and where members are invited to bring their *non-competitive* work for a friendly showing. This social side is most important to the smaller club and often neglected by larger groups. Informal evenings can be advantageously spotted through the year. We have used them to precede club field trips, and thus strengthen arrangements for promoting the trip, transportation sharing, selecting destinations and listing the participating members.

To me, a successful field trip is always planned in advance with routes chosen, stops for meals and overnight listed, reservations made where needed, and everything possibly thought out to make the trip a photographic success.

Here I would like to detour you through my files. You won't get lost or misled! Each New England state and eastern Canadian province has large envelopes containing maps and folders of all kinds. Special notations on the outside of each envelope indicates photogenic areas—not only my own discoveries but those gathered from any source. Each local area also has a special folder, where I file especially effective pictures clipped from papers or local magazines (even national magazines, but *Vermont Life*, *New Hampshire Profiles* and *Maine's Down East* are widest used). These pictures are taped individually to 8½ x 11 bond and then filed alphabetically by towns. It isn't as much work as it may sound and is an instant and invaluable reference easily changed.

Another help to emphasize that club administration is every member's affair is to encourage every one to forward postcards from vacations and week-end trips. We also ask members to bring back folders of all kinds for our files. These are not only valuable for field trip reference, but also as guides for individual vacation plans.

From this activity can come many programs. It is good to program a special evening each fall for vacation slides—a sort of informal wish-you-were-there evening. One regular spring program with us is the Annual Vacation program, when we show slides of two members from their vacations of the preceding year. This year, Hudson Bay and Bermuda got the nod, aided by some Canadian Consulate sound films on Quebec and the Gaspé to stimulate ideas for anyone on the vacation fence.

Hardly difficult program work, but another cementer of club allegiance are the suppers at a favorite restaurant. With us at the Boston YMCA CC, it is a smorgasbord in mid-December and mid-June. The informal get-togethers are far better to the smaller group than a more formal dinner with many courses, and where conversation may be inhibited. A larger group, drawing in friends and relatives as well as potential members to some special program, might utilize a catered buffet at the club rooms.

Any possible emergency or breakdown should be anticipated and provided for by the astute program man, and his own possible breakdown should be considered by his fellow officers. How? Members always have slides no one ever sees but their families, and a program can be whipped up in less than an hour. Even a sound film can be had on short notice from the local library or telephone office. Or go through the benefits of individual membership in PSA with an impromptu symposium by club PSA'ers. They're always glad to oblige.

CLUB PROGRAMMING continued on page 36

You are invited to take your camera outdoors and make a fascinating series of nature pictures whenever you hear

the Song of the Cicada

By LEN THURSTON, FPSA

Photographs by the Author

THE CICADA, and there are several species within the United States, is one of the most noteworthy insects found in North America. It is common throughout almost the entire eastern half of our country, and most of our southern states clear through to California.

On a hot mid-summer day you will suddenly be aware of this insect's presence, for you will hear a melancholy, sustained buzzing sound that seems to fill the air from all directions. Within a minute or two it will cease, only to commence again in a few moments. It is the song of myriads of male cicadas, sometimes erroneously called locusts and harvest flies.

This is your cue to unpack your camera. If it is dry, and the air is fairly still, you can look forward to a good night for the kinetic type of nature picture described by Dick Malcomson in the March issue of the PSA JOURNAL.

You do not have to live in the country. Wherever there are trees, such as city parks, and tree lined avenues, you are likely to find cicadas. In fact, you can track them down wherever you hear their familiar song.

As a rule the cicada nymphs, looking like large, rust

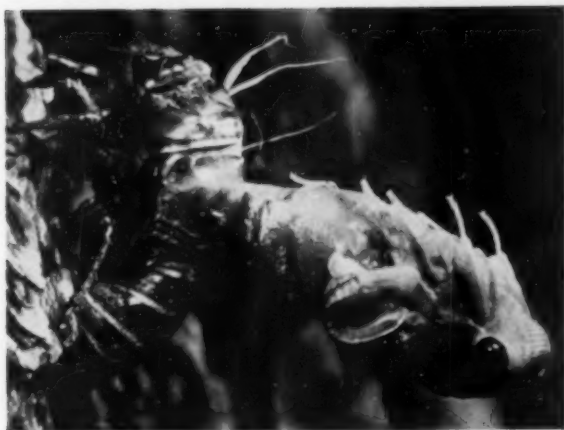
brown beetles, come out of the ground at night and very slowly lumber towards the nearest tree or even a shrub. As compared with other insects it will already be old: two years for the annual cicada, and as much as 20 years if it is the seventeen year cicada.

Ever so slowly it will climb skyward on the bark of a tree. Part way up it will set its feet firmly—so securely that even the following spring some of the empty casts still may be found clinging to the bark. If you find that the nymph is climbing beyond camera range, pick it off carefully, and start it again at the bottom of the tree. After one or possibly two set-backs it will be sure to stop within convenient camera range. If you hunt around among the trees you are likely to find some that have stopped at a convenient level of their own accord.

I carry a lantern flash light that is placed on the ground, with beam directed on the nymph after it comes to rest. It provides the focusing light while the camera is placed in position, and the strobe lights are carefully adjusted as to angle and distance from the nymph in inches. Place the main light so as to illuminate most clearly the action of the pictures you are about to make. In this first picture it will be higher, favoring the camera side of the insect. You will see the reason for this by studying the lighting of *Emerging Cicada*. Camera, as you will notice, is placed a bit to one side of the insect. Be sure to move in close enough to pretty well fill your frame. These pictures all were made with a 135-mm lens and a plus 3 Portra supplementary lens attached. The camera was an Exakta. Since I was using a single lens reflex I could focus my lens, and see what was happening. As a result I had the lens racked out to about the 4-foot marking on the lens, which meant that the front of the lens was about 10½" from the subject.

Fill light should always be in line with your camera, possibly a little higher, and its distance about one and a half times that of the main light. You will make your best pictures using at least two lights to avoid the flat lighting you get by using only one at the camera. During the metamorphosis that is to come you will have to move the main light to various positions to best tell your story, but the fill light will not likely be moved until the very last shots.

At the start, be sure to give ample exposure since the bark of the tree is dark, and your insect is light absorbing. The normal working distance of my Hershey lights for best exposure of small subjects, using Kodachrome



Emerging Cicada—After its pupal skin splits, the cicada lifts its head out and begins to sway from side to side.



Cicada Emerged—Once free of its empty cast, the insect rests as its wings slowly unfold and begin to take shape.



Drying Wings in Night Air—The beautifully veined wing patterns can be enhanced, as here, through backlighting.

Daylight with lens stopped down to f/22, is about 16 inches. In this case the main light will be placed at about 14 inches from subject, and the fill light at about 21 to 22 inches.

You will want to make shots of the nymph just after it has reached its fixed position, and then again as the pupal skin splits lengthwise down the back. I have included only the highlights of a logical picture sequence. Slowly the adult cicada emerges, until it is almost all out as we see in *Emerging Cicada*.

At about this time the cicada will start to sway some from side to side, and then suddenly it is entirely out, and it will invariably assume the position you see in *Cicada Emerged*. The cicada is now a very pale green so you had better move your main light an inch or two farther away or you may overexpose. In this picture the wings are gradually filling out. You can watch them go through various stages from the little buttons seen on the first picture to the beautiful veined gossamer wings seen in the final photograph, entitled *Drying Wings in the Night Air*. If you do not disturb the cicada by touching it, it will hang here for some ten to 15 minutes or more. To bring out the wing pattern the main light was moved to a point below the wings, and the light directed so as to shine through them just as you would light glassware. The fill light now also becomes almost a main light, for it is moved higher and in, to about 19". It is directed to emphasize the empty cast and the foreparts of the cicada with a dropping

off if possible of its full power on the wings. It's a trick that only practice on your part will perfect, and before you get the right balance you may have failures. Fortunately for myself, the annual cicada continues to emerge for better than a month in our area and I do have a chance to try and correct those pictures that may not have come out as well as expected. If you believe you have made this final shot to your satisfaction you can put your camera away for the night, and let the cicada ascend its tree in peace.

During the days that follow you will have many opportunities to photograph the mature cicadas that soon change to a dark green with black markings. Some of them have streaks of red, and yellowish wings, depending on the species. You may want to climb one of the trees they infest, and gather one of the branches where their eggs have been laid. You will find slits made along the bark near the terminal leaves of the branch, and within these slits are cylindrical whitish eggs. The egg scars too could make another picture of your nature series. Try and get a picture of the new larva. The writer does not yet have this part of the cycle. To get it may require that the eggs hatch under controlled conditions where they can be observed. In natural conditions the larvae soon drop to the ground, burrow, and commence the long life cycle over again. Perhaps this summer the song of the cicada will lure you into making a complete picture series of this interesting insect. ●

BAYOU WONDERLAND continued from page 17

tune in pictorial bounty. The fishing industry seeks docking area on bayou waterways for many seagoing vessels. Nets, baskets, ropes and other paraphernalia are a challenge to your lens.

The larger bayous and waterways are used for industrial transportation. This traffic ranges from a chugging tug with a few small barges to oceangoing tankers.

The oil industry extends you inviting scenes of pictorial interest. Historical Orange Field on Cow Bayou has an abundance of material ranging from remnants of an old wooden bull wheel to modern pumps and steel derricks. Many rewarding possibilities are available in this area. Some are ideally located for accenting with backlighting or bayou reflections. Oil refineries and chemical industries along the bayous use shining tanks and sparkling pipe patterns whose beauty tempts the same treatment.

Recreational and sports activities are popular throughout Bayou Wonderland. If you want color shots that might adorn the cover of your favorite sports magazine, then look for the fishing, skiing, swimming, scindiving, and boating, which are favorite pastimes of thousands. Fishing techniques range from that of the classical Negro boy with his cane pole to sports fishing with the most elaborate and expensive equipment. You may find a fisherman running his crab nets or lines. Skiing presents dramatic scenes with frequent

opportunity for strong composition and sparkling highlights. The pirogue, a vanishing symbol of the Bayou Country, is favorite pictorial material.

A tour through Bayou Wonderland means little more than photographic records, unless you choose the right viewpoints—points that emphasize the beauty found by backlighting, showing the natural coves and curves, and magnifying the fascinating reflections. Where larger bodies of water permit, backlighting often brings out a sparkling quality and mood. High bridges offer fine camera angles. The Jean Lafitte Bridge in Lake Charles gives you vantage over several industries as well as boating and skiing. Bridges like that over Cow Bayou on State Highway No. 87 and Taylor's Bayou on State Highway No. 73 provide viewpoints for getting composition and action in skiing and speedboat shots. A boat trip will bring you to natural coves and curves where the best and only practical viewpoint will be from water level, a perfect angle for emphasizing the mystic reflections and the grandeur of the trees. Many scenes have their own atmosphere of mystery and mood.

You want wonders in your pictures. Even in the record shots you like colorful color and dramatic history. You want nature shots lustering with beauty that only God can give. You want scenes that offer mystic emotion and dynamic impact. You'll find them all in Bayou Wonderland. ●

CENTRAL ZONE

Editor: Margaret Conneely, APSA
5750 North Meade Ave., Chicago, Ill.

Mrs. Walgreen Gains a Degree

Myrtle Walgreen, FPSA, has recently won a degree. She is a doctor now—of Laws! The Northland College of Ashland, Wisconsin bestowed this newest honor upon our grand lady of photography.

Omaha Hosts N4C Convention

Plan your Fall vacation to include this active seven-state-area-council of fifty camera clubs annual convention to be held at Omaha's Town House from October 21 through 23.

For the outstanding programs and workshops scheduled, read these news columns next month. Or, if you just can't wait, write direct to the General Chairman, Helen V. Balmer at 5140 Parker, Omaha 4, Nebraska.

Northeast Iowa CC Starts a Trend

NEICC of Waterloo, Iowa, really started a new trend with its 90-minute slide-tape show *Iowa, the Beautiful Land*. This interesting program was so well received at the Sioux Falls CC (So. Dak.) that it, too, now is planning a "South Dakota Show, as well as a new "Sioux Falls Story" program.

NEICC is a large organization. Most of its activities center around color slides, stereo and cine, with a b&w section newly formed. This group is quite active in N4C Council activities and often lends a helping hand to smaller camera clubs.

Sioux City Assignments Are Tough

According to "Sioux Scope" club bulletin of the Sioux City CC, one of their recent monthly competitions was restricted to slides of "a white cup and saucer" with no accessories or other props. How's this for an unusually tough assignment?

Jake Endres Returns to Jackson

Jackson (Miss.) Photographic Society members were so pleased with the return (employment transfer) of Jake Endres, FPSA to their club that their "Double Exposure" recently carried a full page welcome by Walter Bone, APSA. It seems that Jake started the Jackson Photographic Society in 1945 and was president for its first two years, being one of its most active guiding members until his company transferred him to Tallahassee, Florida in 1952. There he founded the Tallahassee Camera Club and was president until his transfer back to Jackson. He was honored by PSA as an Associate in New York City in 1952, and as a Fellow in Denver in 1956. Jake is a Director, Pictorial Division Service Awards; a member of the Honors Committee of PSA; member of the Executive Committee of the Pictorial Division; and a member of the Chapters Committee of PSA.

Jake is a three-star exhibitor in b&w, pictorial, and also has taken up competition in color. He has a taped recording

titled "Basic Composition" going the rounds of member clubs in the Gulf States Camera Club Council and another in the Recorded Lecture Program of PSA entitled "Creative Portraiture." . . . There's lots more about Jake, too. The club is most fortunate in that he is ever ready to share his photographic "know-how" and experience with his fellow hobbyists.

Frye CC Reports on PSA People

For the past few months your editor has come in contact (through correspondence) with several members of the Photographic Society of America. These folks are both men and women who give of their time without pay and you very seldom read where any glory is passed their way. Some of them spend as many hours on PSA work as you and I put in on our jobs, in order to promote photography for individuals and camera clubs.

Your editor has found these people to be more than willing to help with any kind of problems you may have. When you make a mistake or fail to follow instructions with their circuits, they do not jump down your throat but instead they leave the impression that it was as much their fault as yours and will do anything possible to help you iron out the difficulty.

PSA might stand for "Photography Society of America" but in my book it could also stand for "Pretty Swell Aggregation!" —Editor of "Lens Letter" (Frye CC, Chattanooga, Tenn.) Alvin McBroom reporting.

WESTERN ZONE

Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

Northwest Regional

The Sixth Northwest Regional Convention in Victoria presented another happy combination of opportunities for instruction, fun and fellowship—all the ingredients for which PSA is famous. For details, see Rex Frost's "Canadiana."

From San Francisco

Recently the Photochrome Club of San Francisco, led by Jim Barbour and Rufus Cook, traveled by bus to Santa Barbara, photographing en route such varied scenes as a Shetland pony farm, the Danish settlement of Solvang, Missions Santa Inez and La Purisima, Pismo Beach clam diggers, and vast commercial flower fields in bloom. After a banquet on Saturday with the Santa Barbara Camera Club, arranged by Clarke Bush, both clubs chartered a large fishing boat on Sunday to cruise along the west coasts of Santa Cruz and Anacapa Islands and around a huge off-shore oil-drilling platform, complete with helicopter.

Wind and Sun Council

Recently 140 members representing 19 clubs of the Wind and Sun Council of Camera Clubs of Southern California came together for the annual week-end meeting at Sheep Pass Campground in Joshua Tree National Monument. Each year this event brings out more trailers and less tent and

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Pet photography with electronic flash was demonstrated at the Los Angeles Roundup by Louis and Virginia Kay. Michael George Bushnell and his beagle pal, Jeff, provided real human interest subjects. Photo by Art Miller.

sleeping bag campers, to the regret of old timers who still believe that camping entails a certain amount of roughing it.

New officers and directors elected by mail-ballot previous to the meeting and assuming responsibilities at this time were Robert Logsdon, Jr., president; Ben Hallberg, first vice-president; Neil Shipley, second vice-president; Pearl Shannon, secretary-treasurer, and directors Bill Martens, Paul Wilson, Frank Walsh, Leona Piety and Bill King, outgoing president. Lens and Shutter Club, Riverside, 29 Palms, and Greyback CC, Banning, were host clubs.

Ed Dyer and Harold Huffman of 29 Palms arranged the nature hike with naturalist-ranger Dick Youse as leader and the jeep trips to old mining areas. Dick Obarr

of Banning furnished the generator for lights, the speaker and the projector. Nature photographers reaped a harvest of salon shots, we hope, with the almost uncanny cooperation of a couple of chuckwallas which were perfect models and seemed to love being the center of interest—no pun intended. Another rare experience was the appearance of good specimens of *Pholisma arenarium*, the parasitic white and purple hued plant, only a few inches high, which, like the well-known snow plant in higher altitudes, grows from the roots of other vegetation. The blossoms of the Joshua tree, certain yuccas including the *Nolina*s, and other high desert shrubs which we had hoped to find were gone but countless varieties of wild flowers, many

of exquisite beauty and very tiny, were in great abundance. Besides the chuckwallas, leopard, whiptail and fence lizards were numerous and some birds' nests were found.

The usual Saturday night's showing of the nature section of the Orange International Exhibition, narrated by Burdette E. White, APSA, was much appreciated.

The awarding of trophies, medallions and ribbons for service recognition and to the winners in the Council's competitions during the past year was the feature of the Sunday meeting which ended another year of growth and a greater appreciation of friendships and devotion to the great hobby of photography.—Marguerite Gregory, PSA, reporting.

Idaho in the News

During the Northwest Regional our executive vice-president, Nestor Barrett, FPSA presented a medal to Ira Dole of Lewiston, Idaho, for distinguished services in photography in his state. The entire West sends congratulations to our old friend, Ira.

CANADIANA

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

Northwest Victoria Regional

PSA's 6th Northwest Regional, and Victoria, B. C.'s second of the series, was another of those unconventional conventions for which Canada has acquired a healthy reputation in recent years. Headquarters, the Empress Hotel, built in 1908, just missed being Victorian but it has preserved much of the dignity reminiscent of the 19th century. The Empress rules majestically and fragrantly in a charmingly beflowered 13-acre garden. Out front is the colorful harbor, the salty tang of sea

CLUB PROGRAMMING continued from page 31

Always be prepared with something. During the winter months, so unpredictable in New England, we generally schedule a local program that can be shifted after every speaker, so that if the speaker is detained or lost in the blizzard we can program him for the next meeting. Of course, another blizzard could really snow us under on the second date, but wait! We attempt to list those local programs around our winter speakers so they can be quickly shuffled in the event our speaker cannot appear even twice in a row! Such substitutes could be studio nights, informal showings and so forth.

There you have some thoughts on the essentials of programming for a small club—speakers, competitions, demonstrations, workshops, studio nights, taped lectures, field trips, informal evenings and suppers. This list doesn't, of course, exhaust every possibility and there are a few more even a small club might attempt. Exchanges can be popular. We have a 100-slide "Best of the Year" every season with another club out of state and it is always well received on both ends.

Boston YMCA CC often arranges group visits to other clubs, some local and some even at a distance requiring over-night field trips, such as those we have had with the Portland, Maine CC and with the Martha's Vineyard CC. Carrying this activity logically further, other club visits have aided new groups in their organizational programs

and eventually have resulted in sponsorship in PSA and NECCC.

Investigate these possibilities and you will find a cordial invitation and reception nine times out of ten with another club in PSA. The only reason the tenth time may not work out will be if they already are scheduled to visit another club!

Photographic courses are a gamble and are best left to the larger clubs. While annual exhibitions can be held by any group, avoid the big invitational salon until your club is strong. However, even this type of activity can be started by a small beginning: Invite three or four other clubs to conduct a joint salon and share expenses for an experienced commentator. We project for another season a four-club, four-time round of seasonal competitions—all members contributing an equal portion of slides for a taped NECCC commentary. Each participating club plays host for one meeting and meets the expenses for that evening. It would not seem too hard to step from this activity to a state-wide salon.

Is programming as easy as it may sound? Of course not! It does demand some aggressive activity, some leg work and correspondence, some conscientious study of other club's endeavors and some advance consideration which I like to term the Long View in Programming. The longer the better! •

air. Beyond, in the misty distance, are massive snow capped mountains. All told, it was an inspiring convention setting. The weather was glorious, too. To get their traditional PSA Convention wetting, the lads and lassies had to put out to sea.

Some 180 visitors, with an estimated \$100,000 worth of cameras, put off in craft of the Royal Canadian Navy for a rendezvous and shooting session in the Strait of Juan de Fuca, with the Navy yacht Oriole, and got a liberal baptism of salt water spray as 25 mph winds frisked up lively action for all concerned.

This rousing convention take-off had a happy sequel later when Rear Admiral H. S. Rayner, Flag Officer Pacific Coast, whose cooperation made it possible, was signed up as a PSA member. June 30 he was scheduled to move to Ottawa as Vice Admiral Rayner, Chief of Naval Staff, Department of National Defense. As Canada's No. 1 Sailor, he is more than doubly welcome as a PSA'er. Cordial greetings, Sir!

Saturday morning's program with vola-

tile C.P.R. photographer Nick Morant packed 450 into the Empress's Crystal Ballroom. This was considerably more than the 370 official registrations for the convention. Part answer for the difference may be that 107 application forms for PSA membership were given out. Anyhow, they flocked to Victoria from Florida, New Mexico, Minnesota, Idaho, Iowa, Montana, California, Washington, Oregon and N. Y., plus the Canadian provinces of Quebec, Ontario, Saskatchewan, Alberta and British Columbia.

Three hundred sat down at Saturday's banquet, which honored a long list of U. S. and Canadian PSA officials and notables.

National officers in attendance included Nestor Barrett, FPSA, executive vice-president; Melvin M. Phegley, Hon. PSA, immediate past president; Floyd B. Evans, FPSA, Western (US) zone director; Hale Van Scoy, APSA, DR for Washington; Charles Getzendaner, APSA, DR for Oregon; and A. H. Hilton, APSA, Western (US) zone editor; Zone Director DeWitt Bishop, APSA, Chairman of PSA's Honors Committee and MPD Chairman George Cushman, FPSA.

The Canadian delegation was appropriately spearheaded by Convention General Chairman and ZD Jim McVie, FPSA, Vice Chairman and British Columbia DR. Stan Dakin, Convention Secretary Evelyn Burt-Smith and Treasurer John Emerson, plus a coterie of presidents of Victoria District Camera Clubs, Sam Marling, Alfred Lincoln, Gordon Shepherd and Harold Gregson.

Saskatchewan DR Beth Ritter, and Alberta DR Nick Ochotta officially put on the stamp of approval from their respective Provinces. Sincerely missed at Regional powwows was Vancouver PSA stalwart Joe Bricker, partly for health reasons, and partly because of an impending trip to Erin's Isle.

One high spot of the Regional programming was an absence of excessive overlapping. With the one exception of the Print, Color, Nature and Motion Picture Clinics, all scheduled for the 4:15 Saturday afternoon period, you could take in



Post President Mel Phegley, Hon. PSA, APSA, poses a pretty Chinese model at a shooting session of the Victoria Regional. Photo by James A. McVie, FPSA.

He missed the boat but was still shooting as the 104-foot yacht Oriole sailed into the straits of Juan de Fuca, followed by a flotilla of vessels carrying PSA members from the Victoria Regional. Charles Green, APSA, is the landbound photographer. The Olympic mountains are barely discernible in background haze. Photo by Halkett.



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31. **Compositionally Speaking**, by Thomas Limborg, FPSA. This newest RLP Lecture is a must for all serious photographers. It is of equal interest to all workers. You are shown a different approach toward the making of better pictures. Illustrated with many diagrams as well as many of Tom's color and B&W pictures. 74 slides with a 44 minute tape.

25. **Children as Subjects**, by Dr. John W. Super, FPSA. This Lecture will be of equal interest to both monochrome and color shooters. It's an excellent program for "Guest Night." There is a section on the lighting of the young subjects as well as ideas on posing and placement. 64 slides in both color and monochrome with a 45 minute tape.

17. **Filters, Facts, and Fun**, by A. C. Shelton, APSA. This noted camera club speaker presents an outstanding discussion on the way filters work. And, what they are used for. The results are well illustrated for both color and monochrome film. This taped lecture takes 5 minutes to run.

8. **Let's Take Nature Pictures**, by Ruth Sage Bennett, FPSA. You are shown how to create outdoor conditions and "natural skies" in this lecture. You will also see vivid colors which can be captured on film in the wonderful woodlands. 40 color slides with a 60 minute commentary.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

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A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Director of Distribution

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Washington, Penna.

any of the other features without missing something good elsewhere. One measurement of enthusiasm was seen when over 100 yanked themselves out of bed for a 6:45 Sunday morning shooting session at Canadian Services College.

As Nestor Barret summed it up . . . Victoria Regional programming, without exception, was of PSA National Convention calibre. The gang was obviously out to get all the fun and fellowship which is traditional of PSA. This, they just as obviously did, thanks to the planning of the organizing committees.

It was stimulating also to find that, as an added Regional activity, Victoria had returned to the International monochrome and color exhibition field after a lapse of several years.

An aftermath is indicated in a post regional comment from Jim McVie, who puts it this way. . . . Quite sincerely the idea now seems to center on Victoria's growing PSA fraternity sticking together, and forming a Chapter. I've a few live wires to get the thing organized, rather than attempt the whole job myself. I think we in Victoria could still form Canada's first established Chapter. How about that, Montreal, Toronto, and other big cities east of the Rockies?

More Regional Conventioneering

From the University of Toronto campus to Grand Rapids PSA Regional and back was 963 miles and 3 days of traveling for three enthusiasts of Hart House, U. of T. CC. Paul Eidinger, Ed Hoshkiw and Ron Carr, made the trip. The trio was particularly impressed with Edwood Kloube's talk on printing the negative.

Just figure fellows, another 2,000 miles each way to Victoria Regional, and following the sea trip to shoot the Oriole, you could have had the thrill of wringing salt water out of everything down to your skin!

SOUTH OF THE BORDER

Editor: J. L. Zakany
Volcan 129, Lomas, Mexico, D.F.

Top Latin-American Exhibitors

WHO's WHO, in the May Journal, shows the following led Latin America: (muestra a los primeros de Latino America, asi:)

Black & White	Blanco y Negro
Brazil 395	Cuba 46
Argentina . . . 154	Chile 35
Aleandro Wolk, Argentina 58	
Francisco Aszman, Brazil 46	
S. C. Morais, Brazil 30	

Color Slides	Transparencias
Mexico, 125, 3rd behind (3° detrás de)	
USA, Canada. J. L. Zakany, 92, 39th in world but 1st outside of (39° en el mundo y 1° fuera de)	
USA. Manuel Carrillo, 19, Antonio Ollé, 14; Mexico.	

Stereo Slides	Etereoscopicas
Mexico, J. L. Zakany, 29; Uruguay, Eduardo Defey, 15; 1st & 2nd outside of (1° y 2° detrás de) USA.	

Nature Transparencias	Naturaleza
Mexico, J. L. Zakany, 24 acceptances.	

Cuba

CLUB FOTOGRAFICO DE CUBA, PSA, was featured in a 10-page report in *Fotografía Popular*, edited in Spanish in Cuba; including 14 photos by members, plus description of installations, objectives, history and activities. In the same issue is a resume of Antonio Cernuda's, PSA, a great movie triumphs. (Fué objeto de un reporte en 10 pag., en "Fotografía Popular," editada en Cuba; incluyendo 14 fotos por sus socios y descripción de instalaciones, objetivos, historial y actividades. También un resumen de los triunfos de Antonio Cernuda, PSA, en cine.)

Mexico

FLOYD C. LEWIS, PSA and Wife (y Sra.) from (de) Battle Creek, Michigan, past President of Battle Creek Photo. Soc., member of Photo Guild of Detroit, travelled by car thru Mexico, visiting CFM and attending its May photo tour as guests of this editor and his wife. (Ex-Presidente del Foto Club de Battle Creek, socio foráneo del Photo Guild of Detroit, viajaron en auto por México, visitando el CFM y asistieron a su excursión fotográfica de mayo, invitados por este Editor y Sra.)

LENORE BLISS HAYES, Director of PSA's CD Slide Study Groups became a CFM member last February and in four contests has had 7 winning slides including two 1sts and one 2nd place, advancing from class "B" to "A" in 3 months. (Directora de los Grupos de Estudio de Transparencias de la Sección de Color de la PSA, se inscribió como socia del CFM, en febrero ppdo., y en 4 concursos ha tenido 7 transparencias ganadoras, incluyendo 2 primeros y un 2° lugares, ascendiendo de la Cat. "B" a la "A" en solo 3 meses.)

Viaje de Buena Voluntad por Canada y Estados Unidos

Este Editor y Sra. en junio ppdo. volaron a Detroit para presentar ante un banquete de honores del Photo Guild of Detroit, la conferencia "Fotografía Creativa," ilustrada con 230 transparencias. Muchas gracias a Earle W. Brown, FPSA y Fam., Harold Johnson y Sra., APSAs, Lyall F. Cross, FPSA y Sra., Dr. C. J. Marinus, APSA y Sra., Muss Miller, APSA Isodore Berger, Dr. Ernest Gaynes y Sra., por sus atenciones. Despues a Nueva York en donde Daniel Zirinsky, PSA y ra. tuvieron la amabilidad de dar una cena en su residencia de Great Neck, con asistencia del Presidente de la PSA, Robert Goldman, APSA y Sra., Ivan Dmitri, APSA, iniciador de "Fotografía en las Bellas Artes," Joseph Bernstein, APSA, Director del Comité de la PSA para Fotografía en las Bellas Artes, y Paul Yarrows de la exhibición de la Kodak en "Freedomland" y además agasajaron a los visitantes. También visitaron el Museo Metropolitano de Arte de N. Y. en donde la transparencia de este Editor, convertida en Dye Transfer, se exhibe como parte de la Exhibición. Despues volaron a Montreal, Canadá, para presentar "Fotografía Creativa" ante la Convención Regional de la PSA, y este Editor figuró en el Jurado de 5 que discutieron "El Pictorialismo." La Sra. de Zakany causó sensación en el baile de la convención al usar un vestido de Tehuana, típico de las nativas del Istmo de Tehuantepec.

PSAers in the news



Four PSA members were honored at Albany (N. Y.) Camera Club's 22nd annual banquet. Seated (from left) are PSA President Robert J. Goldman, APSA, his wife Edna, and George W. Parker, APSA, Albany's retiring president. Standing is Robert G. Speck, new president of the club.

Emery Huse Retires

A PSA member since 1936, Emery Huse has retired from his post as head of Eastman Kodak's technical services to motion picture film producers and laboratories in the Hollywood area. He became technical editor of *The American Cinematographer* in 1930 and continues as technical advisor to that publication.

SRO at New Zealand Show

L. A. Thomas, treasurer of the Photographic Society of New Zealand, reports that its 4th International Exhibition drew a full house at each of three public showings. The show was presented at Christchurch Civic Theater, which seats 1,180, and the SRO sign was displayed each night about ten minutes before show time.

Ira S. Dole Awarded PSA Service Medal

Ira S. Dole of Lewiston, Idaho, has been awarded the PSA Service Medal in recognition of his lengthy and continuous effort on behalf of the Society. The medal was presented during the Victoria Regional convention in June. A member since 1951, Dole has been a distributor and director of the PSA Salon Instruction Sets for the past six years. A photographer whose picture-taking dates back to glass-plate negatives, Dole is a recognized exhibitor of color slides and currently serves as president of the Lewiston Camera Club.

Seeks Clarence White Papers

Peter C. Bunnell, 72 N. Union St., Rochester 7, N. Y., has asked the help

of PSA members in seeking personal papers, information, and photographs by the late photographer, Clarence H. White, Sr., of Newark, Ohio, and New York City. He has explored the photographic libraries of the East and will be grateful for word of other possible sources for this material, to be used in preparing a thesis in Photographic History at Ohio University.

Dr. C. J. Marinus Honored

Michigan's *Photo Topics* magazine paid tribute to Dr. C. J. Marinus, APSA, of Detroit in a recent issue. He has been a PSA member since 1939, with monochrome landscapes as his primary field of interest, and frequently serves as critic for Grosse Point Camera Club.

Corrections—Who's Who

It would have been amazing if no errors had crept into the 17 pages of Who's Who listings in the May issue of the JOURNAL—and sure enough, a few did!

Ken Willey, APSA, director of Who's Who in Pictorial Photography (North American Section) reports that Bill Kantymir of Toronto should have been credited with 3 acceptances in 3 salons and Nemo Warr of Highland Park, Mich., with 5 acceptances in 2 salons.

Augusta Dahlberg, chairman of Who's Who in Nature Photography, advises us that Elsie Westmark of Minneapolis should have been credited with 18 slides in 13 exhibits, with an asterisk after her name to indicate service as a judge, and that Happy Hamilton of Old Greenwich, Conn., should

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have been credited with 19 slides and 17 prints in 19 exhibitions. Happy's credits were all there, but accidentally were split between "Happy" and "Mrs. Happy" without realizing that both are one and the same charming person (her husband, John, is a non-photographer).

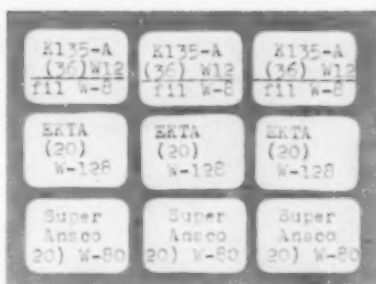
Slides Help Print Makers

Many Pictorialists have discovered that the easy way to show their prints to large groups or to distant groups is by taking color slides of them.

When the slide is properly exposed and the film correctly balanced as to light, it is possible to get virtually perfect reproduction of the original print which will reveal every delicate detail and tone of the original.—Hal Carstens, Englewood, N. J.

Labels Solve the Problem of Which Film is in Which Camera

While making a set of the enclosed labels it occurred to me that perhaps some other PSA member might find them useful. They explain themselves pretty well, once you see them. They are typed on self-adhesive label stock which comes affixed to sheets of waxed paper that are large enough to handle conveniently in a typewriter. I staple a set or two inside the cover of my notebook, and then stick one on my camera



whenever I put in a fresh roll of film. When using two cameras, as I often do, this avoids mistakes due to forgetting which film is in which camera.

Of course the information on the labels can be varied to fit individual requirements. For instance, the "W" beside the film speed rating is because I use a Weston meter. Often, when you have 17 or 18 exposures made and can see a chance to shoot a series, it's very convenient to know whether your camera contains a 20 or 36-exposure roll. I leave a few blank labels on each set, in case I wish to rewind a partially exposed roll and use it later. Then I can put the information as to number of exposures made on the label and stick it onto the cartridge of rewound film for guidance when putting it back into the camera again.—Eleanor Broadhead, Salem, Mass.



The iron curtain opens a bit as exhibitors of the USSR participate in international shows sponsored by camera clubs in the United States. Shown here (left to right) are F. Latshaw Wightman, Baltimore Camera Club president, George Safirov, cultural attache of the Soviet Embassy, Washington, D. C., and Frank B. Christopher, PSA representative who has been working to develop the interchange of pictures as an effort to promote better understanding. Russian photographers had 10 acceptances at Baltimore and won a Silver medal. Baltimore Sun Photo by Ralph Robinson.

MPD-PSA Course in Motion Pictures

Lesson Ten – Accessories

By George W. Cushman, APSA

Illustrations by the Author

All that is needed to take motion pictures is a motion picture camera and a roll of film. But the results can be varied, made easier, and changed by employing any of a hundred or more accessories.

Whether they are looked upon as gadgets, extras, accessories, or by half a dozen other names, these pieces of equipment are often helpful in obtaining better results.

Some of these we encountered in earlier lessons last year, but it might be helpful to review a few in greater detail at this time, and discuss some of the others most useful to the motion picture photographer.

A. Perhaps lenses should not be considered as extra accessories, but other than the standard or normal lens, we shall so consider them for this discus-



Fig. 10A

sion. We mentioned lenses in an earlier lesson and pointed out that the normal lens on a camera sees about the same angle of view and covers about the same territory as the human eye. At times it is desirable to cover a greater area with the camera, and this is done by employing a lens having a wider angle of coverage, and from that description it gets its name—a wide-angle lens.

A narrow-angle lens does just the opposite—it narrows the field of view.

But it is never referred to as a narrow-angle lens, for it is very seldom that a photographer wishes to narrow his field. Yet by narrowing his field, he makes each object in the field appear to be larger, and the narrower the angle of view, the larger the objects in the field of coverage appear to be. This is the same effect as that achieved when placing a pair of binoculars to the eye. We narrow the field but by so doing we greatly enlarge the object we are looking at.

Such lenses are known as telephoto lenses, for they act much like a telescope. The photographer who wants to photograph distant objects and have them appear quite large on the screen will find the telephoto lens to be the answer to his problem. Fig. 10A shows a wide angle, left, and three telephoto lenses.

These come in various focal lengths. When the focal length of a lens is doubled, the area that it takes in becomes one fourth as large. In purchasing such lenses, the photographer must make certain that they will adapt to his particular camera, and of course a few tests should be made to check for focusing accuracy.

B. In order to keep a lens clean it should be covered when not in use. Lens caps normally come with extra lenses. One is shown, left, in Fig. 10B. If by any chance your lenses do not have tight caps, ones that fit right should be obtained without delay. These may be of metal, or they may be of rubber. During a shooting session



Fig. 10B

some photographers replace the lens cap between shots. This is not really necessary, and there is danger of forgetting to remove the cap when shooting a scene. When the day's shooting is over, the lens cap should be replaced until the camera is to be used again.

The center item in Fig. 10B is a lens shade and is a good accessory to use. Careful photographers have lens shades for each of their lenses. They know that a lens shade will prevent stray light from entering the lens and causing light streaks on the film. Some lenses come equipped with built-in lens shades. This is especially true of many telephotos.

C. There are many ways of making extreme close-ups with a motion picture camera. One is to use auxiliary lenses, which magnify small objects on the screen. The auxiliary lens is placed in front of the regular camera lens, and no increase in exposure is necessary.

Another method of making extreme close-ups is to use what is known as an extension tube. This is like a short length of pipe which is placed between the lens and the camera, shown on the right of Fig. 10B. The length of the tube governs the amount of magnification, and to give an example, when a tube as long as the focal length of the lens is used, the resulting image will be the same size as the object itself. Obviously, image size can be increased by using longer tubes.

The exposure must be increased as the focal distance of the lens is extended. To give an example, when a lens is used at twice its focal length, by means of an extension tube, the exposure must be quadrupled. Thus, if a one-inch lens is to be used and the normal aperture would be $f/8$, then when the lens-to-film distance is doubled the working focal length would become two inches and the aperture required would become $f/4$.

D. There are many attachments that may be placed in front of the lens for various effects. One of these affects the tonal quality of black and white film and is commonly known as a color filter. It is made of colored glass or gelatin and is mounted in front of the lens. A yellow filter, for example, tends to hold back the blue of the sky while it lets the white clouds photograph clearly. A red filter renders the sky even blacker. Other filters produce other effects. In using filters on black-

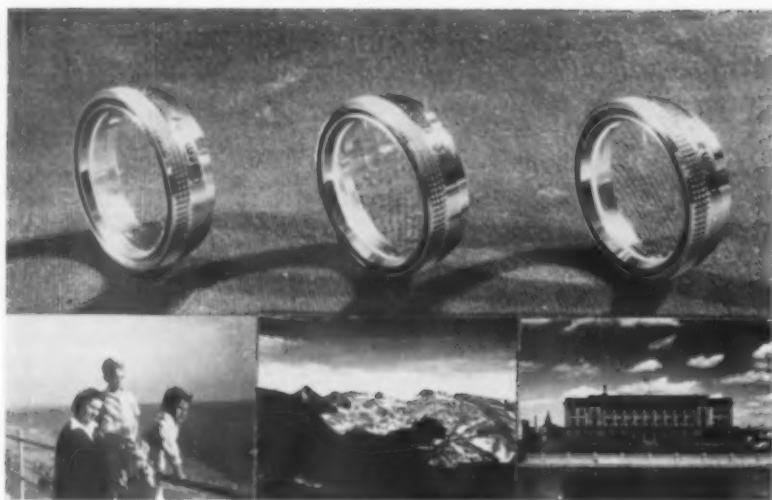


Fig. 10C

and-white panchromatic film, remember that a filter passes its own color and holds back its complimentary color.

E. We also employ filters with color film, and the ones regularly used are those which correct daylight color film for shooting with tungsten lighting, and indoor or tungsten type color film for shooting in daylight. These are commonly referred to as conversion filters. If a photographer wants true color outdoors when using tungsten type film he must employ the correct conversion filter on such occasions. Such a filter is shown at the left of Fig. 10C, with a typical outdoor shot illustrated just below it.

F. Another type of filter employed at times is the haze filter. Also known as an ultra violet filter, it tends to cut down haze in distant landscapes, such as that shown center in Fig. 10C, rendering them much clearer and sharper than they appear to the eye. No increase in exposure is necessary.

Another filter which is often used is a Polaroid filter. This rather unusual filter, when placed in front of the lens, has no effect on the scene being photographed unless it is set at just the

right angle. When this filter is properly adjusted it will do two things: it will darken the sky, as illustrated at the right of Fig. 10C, and it will also kill reflections from store windows, highly polished surfaces, and similar subjects. It requires an increase in exposure of about one stop, depending upon the individual filter.

G. And speaking of Polaroid, if two of these filters are placed together and one is rotated, at some point they will cancel one another in such a manner that no light can get through. As the

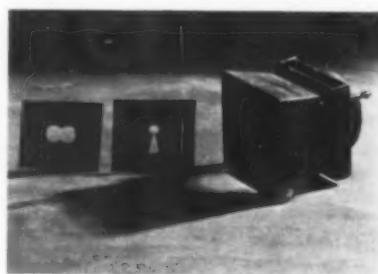


Fig. 10E

filter is rotated, this darkening is gradual. When it is turned while in front of the lens and the camera is running, a fade-out can be created.

This principle has been incorporated in a fading device recently placed on the market. It works automatically. When the cable release shown in Fig. 10D is pressed, the filters automatically turn, bringing about the fade-out. When the release is pressed again a fade-in is produced. Turning the outer ring of the device winds its spring-driven mechanism. Two stops additional exposure are required.

H. There are other fading devices which can be placed in front of the



Fig. 10D

lens to produce the same effect. There are also similar accessories which create wipes of various kinds. All are effective when not used to excess.

I. Stationary framing effects such as keyhole shots, looking through a pair of binoculars, and so on, are made with cardboard mattes placed in front of the lens. Two such mattes are shown in Fig. 10E, together with a matte holder. This device is placed in front of the lens and also serves as a sunshade. The mattes are placed in the slot along the top of the matte box. Hundreds of shapes can be cut out of cardboard mattes, and with double and triple exposures there is no end to the effects that can be produced with this simple accessory.

J. One of the most commonly used accessories is the exposure meter. This well known device measures the intensity of the light coming from the subject and tells at what aperture to set the lens. Today we also have cameras with built-in exposure meters, so coupled to the lens that the diaphragm is set automatically without any attention from the photographer. Measurement of the light on the subject is important, especially in color photography, and a good exposure meter is one of the most worthwhile accessories the photographer can acquire.

K. When subjects are in harsh light, one side is often shaded, so much so that it will be unsatisfactorily dark or even black on the screen. This condition can be remedied easily by using a reflector to throw light into the shadowed area. Reflectors can be made by painting a board or large piece of cardboard white, or coating it with aluminum foil. Reflectors should normally be placed lower than the camera lens if the shadow is to be completely eliminated, but may be placed higher than the camera lens if the shadow is to be only partially lightened.

L. For comic and trick effects, a prism can be placed in front of a lens. Other special pieces of glass ground at odd angles can also be employed for odd results.

M. In a previous lesson we mentioned the need for a tripod on all shots, and described the advisability of placing the camera on a unipod (a one-legged tripod) or next to a stationary object at times when a tripod is not available in order to reduce the chance of jiggle in a scene.

When selecting a tripod, it is a good idea to look at the tips of the legs. In Fig. 10F we see two types. The one at

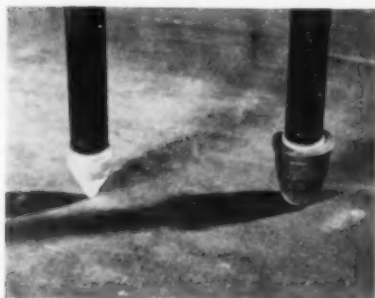


Fig. 10F

the left is metal and comes to a point. It is wonderful on the ground and on any rough surface that cannot be damaged.

For use indoors on highly polished floors and similar surfaces, a rubber cup is placed over the metal point. In this manner one tripod serves double duty. These rubber cups are valuable accessories and allow the tripod to be used almost anywhere. Some tripods have reversible leg sections, with a point on one end and a rubber tip on the other.

If a tripod is being used on a highly polished floor and no rubber tips are available, a piece of old carpet or any heavy cloth can be placed on the floor. The points of the tripod will not slip on this substance.

N. So far we have confined our discussion to accessories used in the taking of motion pictures. After the film has been processed there are many more operations which require numerous items of auxiliary equipment that is of value.

When editing the film, two primary pieces of equipment are helpful. One, shown at the top of illustration 10G, is

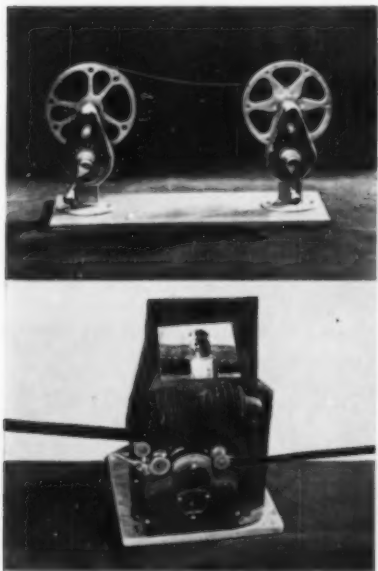


Fig. 10G

a pair of rewinds. These are simple cranks connected to shafts on which the reel of film is placed and wound onto another reel. They are used in cleaning film, inspecting film, or in simply re-winding a film that has been shown so that it will be ready for the next showing. Normally they are fastened to a board some 15 to 18 inches apart.

O. Equally helpful is a film editor. This device, shown at the bottom of the same illustration, flashes the picture on a small screen about 3 x 4 inches in size which is ample for viewing purposes. Normally the editor is installed



Fig. 10H

midway between the rewinds, thereby permitting the film to be easily pulled through the editor in either direction.

The light is not powerful enough to burn or warp the film, thus permitting the film to be stopped at any point for study. By use of the editor the filmer can determine exactly where he wants to cut his film for editing purposes.

The filmer will also want a splicer—a simple device for cementing two pieces of film together. There are many kinds of splicers at many prices, but their function is the same—to join together permanently two sections of film.

P. The greatest enemy of motion picture film, at any stage of its life, is dust. Cameras should be cleaned regularly, and cleanliness throughout all phases of motion picture making should be a *must* with all photographers.

In Fig. 10H we show four items of help to fight this common enemy. First is a reel can. Films, wound on reels, should always be kept in cans such as this, so that dust cannot reach the film. A handy little gadget for removing dust from hard to reach nooks and crannies in all photographic equipment is the simple little pipe cleaner. It is cheap, and obtainable anywhere. It is stiff enough to do the job, soft enough to be safe, and is so cheap a fresh one can be used each time.

Third we see pictured a common paint brush. This is excellent for cleaning the aperture in cameras and pro-

jectors, and getting dirt that can cause so much trouble if allowed to remain.

Last is lens tissue, the only material that the camera owner should use on his lenses. Produced by most lens manufacturers and optical houses, this tissue, made especially for the purpose, is soft and lintless. A small piece should be wadded up and wiped very gently over the lens—never with force that might scratch or harm its surface in any way. Obviously a new piece should be used each time, and the supply of lens tissue should be kept well wrapped in a couple of envelopes or the equivalent to keep it clean.

Q. In this brief discussion we do not pretend to have described all of the accessories available to the motion picture filmer. We have, however, endeavored to acquaint the student with the most used and most important ones and give a brief description of how they are used. Now that the introduction has been made, their acquisition can follow with some confidence. •

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Cinema Clinic

Conducted by George W. Cushman, APSA

On Using Reflectors

HOW OFTEN have you seen a bad shadow on your subject and decided you would kill that shadow with a reflector? Maybe you have never used a reflector, in which case you should try one. If you have used one, did you succeed in killing the shadow altogether?

If you did, the chances are you made a mistake, for although we do not normally like black shadows in our scenes, we do not want to kill those shadows completely.

Take, for example, a person's face in the sunlight. As you look at that face you will soon see that the sun casts a shadow. The sun always casts a shadow behind any object. That is normal and natural.

But that shadow is not black. That shadow has some light and contains much detail visible to our eye.

However, color film often has a tendency to record that shadow much blacker than it really is, especially if the sunlit portions of the scene are evenly exposed. Obviously this does not result in a true-to-life rendition.

If we are to reproduce the face as the eye sees it, we would want some shadow, but that shadow should be lightened somewhat. Properly, then a reflector should lighten the shadow but not eliminate it.

The beginner with a reflector, however, will yell "Kill that shadow!" and will place the reflector so close to his subject that he does, indeed, kill the shadow. Sometimes he may even end up with more light on the shadowed side than on the sunny side of the face. This is possible with certain kinds of tinfoil reflectors.

Obviously this is a gross error. The shadow, properly handled, should remain a shadow—it should be definitely darker than the sunny side of the face if the result is to be a natural one, yet should retain enough light to show detail clearly and relatively good color.

What are reflectors made of? Normally there are two basic kinds, a "hot" reflector and a "cool" reflector. The hot variety is made of metal such as tin foil, aluminum foil, or some type of highly polished metal. It is highly ef-

fective, and is second in strength only to a mirror.

The cool type of reflector is in the form of a white piece of cloth, a board or piece of cardboard painted white, or some similar surface which presents a softer reflection of light.

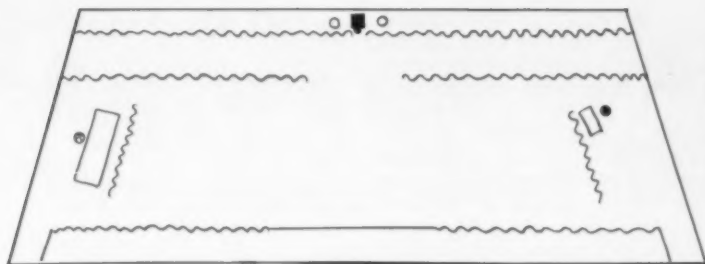
Where should reflectors be placed? When the camera is at its normal height of around 5 feet, and is photographing a standing man, the beginner will often place his reflector on the ground, hoping thereby to reflect the light well into the unwanted shadow. If he uses only one reflector, this is not the place for it, for often it gives a somewhat ghastly effect. Remember that reflectors often create additional shadows, and a reflector placed on the ground will cast a shadow upwards—something we would never normally see on a subject during the day.

If only one reflector is used, it should be placed above the level of the camera lens so that any shadows it may cast will be in a normal and natural downward direction. If two reflectors can be used, the stronger should be placed to lighten the major portion of the unwanted shadow, and the weaker or softer reflector can then be placed close to it on the ground to soften any reflector-made shadows. Proper placement of the two will result in a pleasing effect and may not even reveal the fact that reflectors have been used.

Another use for a reflector is to provide the primary illumination for a subject. Suppose we have a person standing before the camera, but directly in the path of the sun so that he is standing in his own shadow. The sun is creating a strong backlight.

By the use of reflectors held close to the camera we reflect sunlight onto the subject's face. By all means these reflectors *must* be well above the camera lens if a reasonably normal, natural result is to be achieved. In this instance one reflector must serve as the key light, another as the balance light.

Whenever, in the finished result, the use of a reflector is noticeable, then the reflector was not properly used. It should be the goal of every photographer to so place his reflectors that the result is a pleasing composition, nicely lighted, and natural in appearance. When that end is achieved, the reflectors have been properly placed. •



Looking down the stage appeared as shown in this diagram with projector at its extreme rear and screen between curtains near the footlights. Additional curtains served to block off light from the tables used by the sound technician (left) and the announcer (right).



Projectionist Neville Oldham peers out between curtains that shielded the projection area. When closed, they permitted a high level of light for working.

REAR PROJECTION at the Auckland Festival

How New Zealand ingenuity solved a problem in presenting a slide show

By **RODNEY A. HOGGARD**

Chairman, Auckland Festival Salon of 1960

When approached last year and asked to organize the Auckland Festival Salon for color slides I was stuck with one big problem. The Auckland Festival is a big affair and all of the larger halls are booked two or three years in advance. Nevertheless, we expected over 1,000 people would want to see our salon, and the problem was, how to squeeze them into a relatively small hall without having too many showings.

Obviously we needed to use all the available seating, and yet it was equally obvious that the hall could not be arranged with a center aisle. No matter how we arranged it, we cut our seating capacity by some 50 or 60 seats, as soon as we set up a projector. Therefore we started to think of back projection. It would solve all of our problems, so rapid letters were written to PSA and to the Royal in England asking for their experience in this matter. The net result was extremely negative, it appeared that no one had ever tried to back project on so large a scale, so we decided that if it was humanly possible we would, as the Australians put it, "have a go."

Our initial trials were a dim failure. We tried canvas, especially doped to make it translucent, we tried plastic, we tried linen sheeting and this latter seemed better than most although it would not be satisfactory for close viewing and our hall had to have a screen no more than ten feet from the front row. At this stage we were helped considerably by our Past President, Ted Driver, who was at the time in London.

He investigated the possibility of various materials and sent us his findings, all of which added to our slowly accumulating knowledge.

After a session in which various nylons, orlons, etc., were tried we reached a decision that we needed a material of extremely fine weave—in fact, we really wanted a very good quality bed sheet. After some chasing we found a source of supply and purchased a pair of very fine Egyptian cotton sheets. These were made in Ireland, and were fantastically fine.

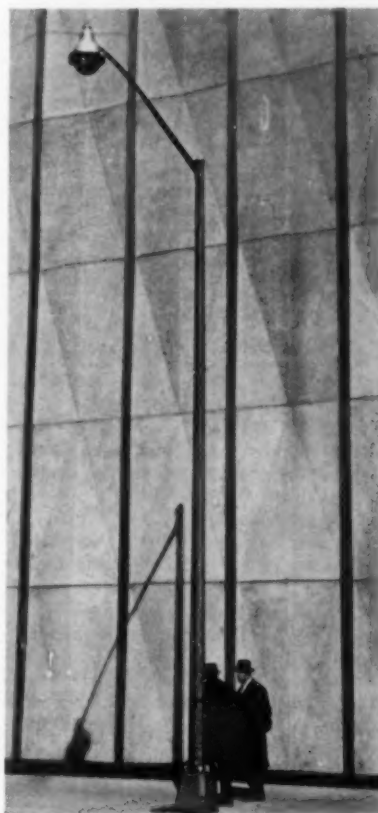
Next came the trials of preparing the sheet. We eventually settled on a thorough washing to remove all dressing, and we washed it with a good quality detergent and dried it under tension so that there were no peg marks and no need for ironing.

Experiments at the hall, proved that this would work satisfactorily and by adding a few small things like side tension and rubber bands of a very large size to supply the up-and-down tension we succeeded in presenting to a full audience, a really first class International.

There was no projection booth to worry about and the announcer and sound technician could converse with the projectionist, because they were all behind the screen. We could change projectors for the 2½ x 2½ slides without anyone being the wiser, and of course our operators could have all the light they wanted without affecting the picture in any way.

There was one snag, that of the hot

Gold medal winner of the show was this vertical composition by Louis J. Hoefflinger of Brooklyn with its humorous title, "So how's business?"



spot which occurs when you get in a position where you can see the projector beam itself. We overcame this by pushing the hot spot out of view of any one in the hall. Had we had a ten-foot man standing on the back seat he would have been able to see the hot spot but as far as our viewers were concerned it simply did not exist.

Later, the Auckland Photographic Society had its own club night and we went back to our old system of projection. From the comments of club members, however, I think it was for the last time. The slides lacked the brilliance and definition, and also the form of depth which the projector behind the screen gives.

To give you a better idea of the actual setup I have included with this article a sketch plan of the stage. The stage was ideal in that it already had large floor-to-ceiling curtains that could be drawn right over, allowing only sufficient room for the projector lens to poke through. This assisted us greatly, as did the side curtains which allowed us to have plenty of light for our announcer and our sound technician without damaging our screen image.

One thing that did surprise us was that our screen brilliance was too high. In other words we were forced to use a lower wattage bulb in our projector in comparison to the wattage normally needed to give standard brilliance of a screen of this size. The screen was six feet six inches wide and it proved quite wide enough for our relatively short hall. However, we are at the present time trying to procure a screen material of twice this size. I don't know exactly where we are going to get it but we are trying all avenues, and if some PSAer knows of a very fine quality linen that is made in ten to thirteen-foot widths we would be delighted to hear from him.

Serendipity and Thumb Spots

Most photographers have the gift of serendipity—a faculty for making happy or interesting discoveries unexpectedly or by accident. It makes itself known when, intent upon a problem and surrounded by the paraphernalia of our work, we suddenly become aware of a new relationship between these familiar things. Here's the simplest sort of example:

One day, with slide-mounting equipment and wrapping materials at hand, I realized there were no "thumb spots" with which to indicate the correct position to project a slide. There was a paper punch on the table, and there were envelopes. Suddenly I realized that by applying the punch to the gummed flap of an envelope I could make a round, white gummed disc of

just the right size. I've been making them that same way ever since. Maybe you might find it handy to do the same.

It's just a little idea, but it serves to illustrate the principle of serendipity which led DaVinci, Galileo, Edison, and many others to really important discoveries. Next time serendipity goes to work for you, add to the thrill of discovery by sharing your good fortune with fellow PSA members. All it takes is a description of your experience, directed to the editor of the JOURNAL.—*Alfred C. Schwartz, FPSA, New Rochelle, N. Y.*



Freedomland USA, a giant new amusement park just north of New York City, has 85 acres of rides, shows and colorful attractions for picture taking. The old West comes alive each day in scenes like this. Camera supplies and advice can be obtained at an Eastman Kodak Co. booth and exhibit at the entrance to the huge East Coast playland.

Accordion Pictures Wanted

Pictures that show accordions in use in attractive settings are being sought by The Philip Lesly Company, 100 W. Monroe St., Chicago 3, Ill. Typical situations wanted include accordions in family gatherings, parties, picnics and holiday get-togethers. Twenty-five dollars is offered for each photograph accepted. All photos must be exclusive and unpublished and must be accompanied by model releases and information on when and where they were taken.

Rosh Hashanah and Chanukah Featured in Photo Greetings

Personalized photographic greeting cards have been specially designed for the Jewish holidays by Eastman Kodak Company. They are available for the first time in designs for Rosh Hashanah, the Jewish New Year, which begins this year on September 22, and for Chanukah, the Feast of Lights, on December 14.

★ STAR Exhibitors

The PSA Star Ratings have been established to provide recognition for advanced exhibitors of prints and slides. Thus a one-star exhibitor already has become a serious contender, while a four or five-star exhibitor must be a seasoned veteran of the salons. Each Division establishes its own criteria by which Star Ratings are awarded, requiring a given number of acceptances in PSA-recognized salons for each, with a minimum number of different pictures. Here are the PSA'ers who have entered the star exhibitor echelon since last month, or have moved up another step

PICTORIAL DIVISION

Requirements: 1-star, 30 acceptances with 6 prints; 2-star, 80 acc. with 16 prints; 3-star, 160 acc. with 32 prints; 4-star, 320 acc. with 64 prints; 5-star, 640 acc. with 128 prints. Compiled by Leta M. Hand, APSA.

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COLOR DIVISION (Slides)

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 80 acc. with 16 slides; 3-star, 160 acc. with 32 slides; 4-star, 320 acc. with 64 slides; 5-star, 640 acc. with 128 slides. Compiled by Ina Lank.

★ ★ ★

Jim Huber Harry H. Schlosser
Maurice Spiegelman

★ ★

Betty Dimond Elmer A. Kirkle
Fred C. Ells Harry A. Sammond
Grace I. Gish Louise H. Tucker
Mildred A. Glueck Frank Seward Walker
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Leo B. Calland E. H. Roper
Joseph Haas Lenore Rockwell
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STEREO DIVISION

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 60 acc. with 12 slides; 3-star, 120 acc. with 24 slides; 4-star, 240 acc. with 48 slides. Compiled by Helen Brethauer.

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Highland Park, Ill. 6'60 P
- Miss Shirley Stone
- STIEGLER, Dr. F. S., 3300 Humbolt
St., Minneapolis 19, Minn. 6'60 C
- C. Ralph Paul
- STROTHMANN, Edna R., (Mrs. Ru-
dolph H.) 401 Hillcrest Dr., Belle-
ville, Ill. 6'60 CP
- STROTHMANN, Rudolph H., Jr., 401
Hillcrest Dr., Belleville, Ill. 6'60
CP
- Miss Doris Alberts
- STUCKEY, Sgt. Mather W., RA 52
236 220, 69th Signal Company
(Photo) Box 128, US Forces, APO
227 New York, N.Y. 6'60 P
- S/Sgt. Ornie D. Sottiaux
- SULLIVAN, Lloyd J., 22 Belvedere St.
San Francisco 17, Calif. 6'60 M
- N. P. Thomas
- SWITHINBANK, Martin W., 23 E. 39th
St., New York 16, N.Y. 6'60 CJPT
- Bette Griffin
- TANNER, A/2C Frank, 5040th Support
Gp. Box 893, APO 942 Seattle, Wash
6'60 CP
- S/Sgt. Clayton W. Vekansky
- TERRERBERRY, Miss Shirley, 20137
Woodham, Southfield, Mich. 6'60 M
- Leslie B. Eby
- THOMPSON, C. E., 2405 Maple Ave.,
Wilmington 8, Del. 6'60 S
- J. Joseph de Courcelle
- THOMPSON, Stanley W., 10 Montague
St., Worcester 3, Mass. 6'60 C
- Conrad F. Lindblad
- THURSTON, Norman, 2058 Glenwood,
Toledo 2, Ohio 6'60 P
- Miss Cecile A. Venio
- VAILLANCOUR, Ernest, 817 Verna
Dr., Box 104, Vestal, N.Y. 6'60 CM
- MC**
- WAGNER, Robert E., 535 Forrest Ave.
Bethlehem, Pa. 6'60 C
- Harold B. Reichard
- WHEELER, J. E., 3366 N. Brawley
Ave., Fresno 5, Calif. 6'60 C
- M. G. Smith
- WILLEIT, Thomas L., 2724 Wendell
Ave., Louisville 5, Ky. 6'60 PT
- Dr. A. B. Loveman
- WILLIAMS, Russell E., 4202 Geneva
St., Pittsburgh 1, Pa. 6'60 CN
- O. E. Romig
- YOUNGQUIST, R. Clifford, 2818 Effie
St., Los Angeles 26, Calif. 6'60 P
- M. M. Phlegley
- ZACHARATOS, Theodore, 38 Whitson
St., Forest Hills 75, N.Y. 6'60 P
- Chris Tselios
- ZORN, Hans C., 843 Ridge Ave.,
Evanston, Ill. 6'60 M
- Mrs. Margaret Conneely

CAMERA CLUBS

BROOKFIELD MACHINE CAMERA
CLUB, Central St., West Brookfield,
Mass. 6'60 CM
Louise H. Tucker

F. 77 CAMERA CLUB, % Norman Ridley, Sr., 5 Alfred Ct., Everett, Mass. 6'60 CNP

William F. Potter

I.U.M.C. CAMERA CLUB, % Dr. A. David McKinley, Indiana University Medical Center, 1100 W. Michigan St., Indianapolis, Ind. 6'60 C

MC

JETSTREAM CAMERA CLUB, % William J. Sullivan, Jr., 14 4th Ave., Arcata, Calif. 6'60 CPT

Samuel Grierison

KINGSBOROUGH CAMERA CLUB, % G. W. Hoskins, 65 Fox St., Gloversville, N.Y. 6'60 CNP

Alvo L. Dorn

LAHABCAM CLUB, % Mrs. R. J. MacCallum, 1917 Tumin Rd., La Habra, Calif. 6'60 M

Rumel Kriste

NORTHVILLE ADULT CAMERA CLUB, % Mrs. Audrey Joki, 304 N. Center, Northville, Mich. 6'60 C, P. B. Mocklenzie

PHOTO. CLUB OF THE LEWIS RESEARCH CENTER, National Aeronautics & Space Administration, 21000 Brookpark Rd., Cleveland 35, Ohio 6'60 CP

Alicia M. Roof

SIMPSON'S EMPLOYEES COLOR CAMERA CLUB, % C. S. Edwards, 22 Wiltshire Ave., Toronto 9, Ont., Canada 6'60 C

MC

SOUTHSIDE CINEMA CLUB, % Harry W. True, 16954 Annetta Ave., Hazel Crest, Ill. 6'60 M

Mrs. Margaret E. Conneely

STEARNS ROGER CAMERA CLUB, % V. R. Adcock, 660 Bannock St., Box 5370, Denver 17, Colo. 6'60 CN

James O. Milmo

WHITE ROCK COLOR PHOTOGRAPHY CLUB, % F. Steele, 1325 Winter St., White Rock, B.C., Canada 6'60 CN

Mrs. Anne Hou

WYETH CAMERA CLUB, % Roger Gehman, Wyeth Laboratories Inc., Marietta, Pa. 6'60 C

Dr. K. L. Kothary

The Editor's Corner

We started thinking about this, our first PSA JOURNAL editorial, over a month ago. We even got a paragraph down on paper. It went like this:

"A new editor owes a great debt to those who have served before him. This is especially true of a publication as high in editorial standards and as rich in traditions of service as is the JOURNAL."

Then, suddenly, we found ourselves deep in the day-to-day struggle to

maintain those standards and nurture those traditions. The days flew by. As we worked, we began to realize we were losing the detached viewpoint from which those high-sounding lines had sprung. Now, with this last page to be completed, we know we can't produce an editorial to match that first paragraph before the issue must close.

Some of the things we would have liked to express have been written, far better than we could, by Alfred Schwartz, FPSA. His tribute to Don Bennett, reprinted from the *Photo-*

Journalist, appears on this page. As PSA members, we all owe much to Ruth Bennett for her loyal service as *editor pro tem*. She kept the JOURNAL coming out regularly during a period beset with many difficulties. This editor is particularly indebted to Ruth for her gracious kindness in teaching him the systems for handling JOURNAL operations, and for going far beyond the call of duty to keep him well fed during a busy week's work in Stamford. We wish her the best, the very best, in all her future undertakings. It is good to know she will remain active in PSA, continuing to share her many talents with us all as she has for so long.

Forgive us if we talk shop. Your editor faces temptation every month. The back cover of the JOURNAL is printed in 4 colors, and that makes it easy to add a color to the front cover, printed in the same operation. This month we yielded, and that's how the ball in Bette Griffin's fine cover picture came to be red.

The flow of material from JOURNAL editors this past month has been most heartening. Yet we need more. Articles on fall and winter subjects, including darkroom work, would be particularly welcome. If you have an idea and would like to query us before investing time and effort in developing it, please write and tell us about it.

We would like to start gathering pictures and text for an article on time exposures, all the way from moonlit landscapes to pendulum patterns and star trails. No one photographer has explored all the possibilities of this fascinating field. We hope to get examples of different techniques through broad cooperation, in true PSA tradition.

Is there a topic you would like to see covered, or do you know someone who has the makings of an article on his particular photographic specialty? If you do, please tip us off or get in touch with the editor who handles material in that field.

Every PSA member can serve as a JOURNAL talent scout—and don't overlook your own talents. Working together we can maintain the standards of the JOURNAL and perhaps even raise it to new heights.—Bob McIntyre

DON BENNETT, FPSA ... no richer legacy

While the untimely loss of Editor Don Bennett, FPSA, will be keenly felt throughout the photographic world, it will be most acute throughout the Photographic Society of America's membership, particularly in the Photo-Journalism Division.

First and foremost, Don was a photo-journalist. Proficient in practically every branch of photography encompassed by our Society, a technician, a student of the mechanical and engineering developments and with a liberal understanding of the professional as well as the amateur, he used all these facets of himself in the preparation and editing of the PSA Journal.

Not well himself, many of us will never forget the selfless devotion to an ill wife for many years.

Sometime after her death came the welcome news of the marriage of Don and the popular photographic personality, Ruth Sage, whose devotion and care unquestionably lengthened the span of Don's life.

We were frequent visitors to 28 Leonard Street in Stamford, Conn., and can well attest to the effort, conscientiousness and thought which were constantly devoted toward a better PSA Journal. This, in spite of and during periods of serious illness and great personal discomfort. Don has been an inspiration.

His will be a most difficult place to fill. Knowing him as we did, we will

venture to state that his wish would be that we extend our sincere cooperation to his successor, and our understanding to the difficult position involved.

Unlike a commercial camera magazine, the PSA Journal budget did not permit of paid writers, expensive color plates, electrotypes and many other facilities which go to make up a fine publication. It may surprise many to learn that he had no staff at all in Stamford, except for the considerable assistance of Ruth Sage Bennett, FPSA.

His was the monumental job of fitting in the numerous requests for space from all quarters of PSA, yet with a limited number of pages available. He was faced with the judicial decisions of a Solomon every day.

With it all, he produced a fine publication both editorially and technically. His knowledge of all phases of the publication business never failed to amaze us.

Don has joined the staff of The Great Editor. We are sure his standards will be in keeping.

His familiar "db," with which he signed his articles, will be seen no more. His name and spirit will, however, remain emblazoned in large caps in the annuals of PSA.

We have been greatly enriched through knowing him. No man could bequeath a richer legacy.

Al Schwartz, FPSA

Earl D. Beebe

It is with the most profound sorrow that we report the passing of Earl D. Beebe of San Diego on July 12, 1960, of a heart attack. He was 51 years of age.

Earl was a three-star exhibitor in Pictorial color slides. He joined PSA in January, 1956. He was president of the Southern California Association of

Camera Clubs, and a member of Lens Art Club and of Photomaterialists in San Diego. He was one of the most active workers in local camera circles, as well as an outstanding pictorial photographer. His passing leaves an aching void in our midst, for he was well liked, and a gentleman.—Albert Sadler, San Diego, Calif.

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 1822 Leland Ave., Chicago 40, Ill., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility for this free listing service.

SALE—Complete 4x5 Crown Graphic Outfit and Complete Omega D-2 Outfit. Both with many accessories and both in superb condition. Will accept any reasonable offer, together or separate. Details on application, correspondence invited. Lou Marks, 6527 Bartlett St., Pittsburgh 17, Pa. 218

SALE—Kodak vacuum register board (small), Kodak matrix film punch mounted, Kodak Clamping set, Kodak 15" professional print roller, all excellent, entire lot \$65.00. Wm. St. Clair, Jr., 1562 Pensacola St., Honolulu 14, Hawaii. 218

SALE—Elmar 3.5/35mm screw threaded Leica lens; a real bargain for the first \$25 received. "Doc" Westlake, APSA 1336 47th Ave. North, St. Petersburg 3, Florida. 218

SALE—Nikon S.P. with Nikkor f1.4 lens; Nikkor 135mm f3.5 telephoto lens. Perfect condition. Leather cases, \$280.00. Robert F. Jones, 77 Monroe Street, Cedar Grove, New Jersey. 218

SALE—Latest model automatic 50mm f1.9 Schneider Xenon for Exakta, brand new, \$75.00. B. W. Worthington, Jr., 4600 Coliseum St., Apt. 211, Los Angeles 16, Calif. 218

WANTED—4x5 Graflex with revolving back Series B or Super D. State price and condition. J. J. Cioffi, Box 1248, New York City. 218

WANTED—Leitz or Kodak Master, 35mm Slide Projector. Please give price and condition. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 218

WANTED—1000 F. Hasselblad with 2 backs, 80 and 280mm lenses. Will pay reasonable price. Fred A. Sorri, Box 1282, Fairbanks, Alaska. 218

WANTED—Oslo Kamera Klubh P.O.B. 5231 Oslo NV, Norway is interested in connection with CCs all over the world for exchange of ideas, programmes a.s.f. Correspondence in English, German or Norwegian. 218

SALE—Rectaflex accessories—case, sunshade, screw in filter holder, series V filters, Rectaflex extension tubes, adapter to use Rectaflex body on 4x5 cameras or other focusing cameras. Lost camera so will sell accessories cheap. Otto Walasek, 3304 W. 27th St., Zion, Ill. 218

SALE—Texture Screens designed by Jack Powell, FPSA, and formerly marketed by Du Pont, now available in 8x10, 11x14, and 16x20 sizes in seven different patterns. \$5.00, \$10.00 and \$15.00. Free brochure. John F. Powell, FPSA, 21 S. El Molino Ave., Pasadena 1, California. 218

WANTED—to exchange, colored slides of Tasmania—a beautiful island state—for American or other countries. Verdon White, P. O. Box 137, Devonport, Tasmania, Australia. 217

SALE—Leica M-3 with f:1.5 Summarit lens and case, \$325. Visoflex I with 45° viewer and 200mm f:4.5 Teleyt lens, \$220. All in excellent condition, slightly used. Ann Hope Wallace, 11 West 74th St., New York 23, N. Y. 217

WANTED—Hasselblad 500-C including, if available, Zeiss 150mm Sonnar and Zeiss Distagon lens, filters and carrying case. No trades. Will pay cash. Submit best offer in first letter. James Klee, 8000 N. Clippinger Dr., Cincinnati 43, O. 217

WANTED—For use by a non-profit charitable organization and school, a Hasselblad 500-C and Flaubel Peco II or other used 4x5 view camera in first class condition. Also wide angle lens for both. S. M. Faith, 5515 Franklin Ave., Los Angeles 28, Calif. 217

SALE—Mamiyaflex C body with 80mm and 135mm lenses; lens case; grip holder; 1. n.; \$140. 16 4x5 film holders @ \$2.25; 2 4x5 film pack adapters @ \$8; 14 4x5 film hangers @ \$90; 15" f:5.6 Wollensak telephoto \$80. Leitz CEYOO flashgun \$12. Edwin Hess, 85-22 104 St., Richmond Hill 18, N. Y. 217

AUCTION—Ten years of PSA Journals, 124 copies. Original list \$1 each. As a group only to highest bidder. Great opportunity for library, school, or industrial organization for future research facilities. See conditions in feature article March issue. Send bid and check for 25% to Auction, Headquarters Improvement Fund, 2005 Walnut St., Philadelphia 3, Pa. (Bell Telephone Labs News please copy.) 21

Exhibitions & Competitions

Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.)

New Zealand (M) Closes August 1. Exhibited Aug. 13-27. Data: Exhibition Secretary, PO Box 2035, Dunedin South, New Zealand.

Royal (M) Fee \$1.00 plus postage. Closes August 5. Exhibited Sept. 16-Oct. 15 in London, later in Nottingham. Data: The Secretary, The Royal Photographic Society, 16 Princes Gate, London, SW7, England.

Wisconsin State Fair (M,C) Closes August 10. Exhibited Aug. 18-28 at Wisconsin State Fair. Data: Photo Show, Wisconsin State Fair, State Fair Park, West Allis 14, Wisconsin.

Hong Kong (1st CPA) (M,C) Closes August 14. Exhibited Oct. 3-8 at St. John's Cathedral Hall. Data: Mr. Ho, Chung-Hai, FRPS, Chairman, Chinese Photographic Assn., PO Box 4334, North Point, Hong Kong.

Niteroi (M,C) No entry fee. Closes Aug. 15. Exhibited Oct. 19-31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

Detroit (M,C) Fee \$1.50 plus postage. Closes Aug. 16. Exhibited Aug. 25-Sept. 29 at Detroit Historical Museum. Data: Amos De Hosse, 16751 Bramell Ave., Detroit 19, Michigan.

Oregon State Fair (M,C) Fee \$2.00. Closes August 20. Exhibited Sept. 2-10 at Oregon State Fair. Data: A. L. Thompson, Salon Director, Oregon State Fair, Salem, Oregon.

Memphis (M,C) Fee \$2.00. Closes August 24. Exhibited Sept. 4-25 at Brooks Memorial Art Gallery. Data: Fred Bauer, Jr., PO Box 7307, Memphis, Tennessee.

Los Angeles County Fair (M,C) Fee \$1.00 plus postage. Closes Aug. 27. Exhibited Sept. 16-Oct. 2 at Los Angeles County Fair. Data: Photography Dept., Los Angeles County Fair Assn., Pomona, California.

Dum-Dum (M,C) Closes August 31. Exhibited in late September. Data: The Secretary, Photographic Assn. of Dum-Dum, 467/40 Jessore Road, Calcutta 28, India.

Bergamo (M) Closes Sept. 1. Exhibited Sept. 17-29. Data: Centro Turistico Giovanile, Via Paleocapa 4, Bergamo, Italy.

(Continued on next page)

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism . () Stereo ()
Motion Picture .. () Pictorial () Techniques ()
Nature () My choice of one free divisional affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE PRINT OR TYPE
Name Mr. Mrs. Miss
Street
City Zone..... State.....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

Exhibitions & Competitions

(Continued from preceding page)

Genoa (M,C) Closes Sept. 1. Exhibited October 8-18. Data: Associazione Fotografica Ligure, Salita S. Caterina 8, Genoa, Italy.

Albuquerque (M,C) Fee \$2.00. Closes Sept. 3. Exhibited Sept. 17-25. Data: Robert M. Hall, 1804 June St., N.E., Albuquerque, New Mexico.

Puyallup (M,C) Closes Sept. 3. Exhibited Sept. 17-25 at Western Washington Fair. Data: Western Washington Fair Assn., Puyallup, Washington.

PSA (M,C) Fee \$2.00. Closes Sept. 7. Exhibited October 11-15 at PSA National Convention, Houston, Texas. Data: S. D. Chambers, APSA, ARPS, Chairman, 5212 7th St., Port Arthur, Texas.

Cavalcade (M,C) Closes Sept. 6. Exhibited Oct. 3-16 at Gates Gallery, Gates Memorial Library. Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

Ghent (M,C) Closes Sept. 10. Exhibited Oct. 23-Nov. 6. Data: Julian Tack, Secty., Foto Club Vooruit, St. Vincentiusplein 64, Ghent, Belgium.

State of Singapore (M,C) Closes Sept. 10. Exhibited Nov. 4-10 at Singapore Polytechnic Hall. Data: Yum Kyn Hee, ARPS, 147B South Bridge Rd., Singapore 1, State of Singapore.

Newcastle (M,C) Closes Sept. 14. Exhibited Oct. 13-Nov. 5 at Laing Municipal Art Gallery. Data: Mr. W. Warburton Pope, ARPS, Secty., 9 Kimberley Gardens, Newcastle-upon-Tyne 2, England.

Argentina (M,C) Closes September 15. Exhibited Nov. 7-19 at Witcomb Gallery. Data: Foto Club Argentino, Parana 631, Buenos Aires, Argentina.

Philadelphia Color (C) Fee \$1.50 plus postage. Closes Sept. 15. Exhibited Sept. 29-Oct. 27 at Womens University Club. Data: Miss Laura L. Beale, c/o Womens University Club, 315 South 17th St., Philadelphia 3, Pennsylvania.

Metropolitan-New York (M,C) Fee \$1.00 plus postage, no postage required if forwarded to Hillcrest Salon. Closes Sept. 17. Exhibited Oct. 10-29 at IBM Gallery of Arts & Sciences, 16 East 57th St., New York. Data: Mrs. Nan Justice, Exhib. Secty., PO Box 226, Wall Street Station, New York 5, N.Y.

Fresno (M,C) Closes Sept. 20. Exhibited Oct. 6-16 at Fresno Fair. Data: Elmer Lew, APSA, ARPS, 1915 Tulare St., Fresno 21, California.

Pittsburgh All Color (C) Fee \$2.00. Closes Sept. 21. Exhibited Oct. 28-Nov. 13 at Arts and Crafts Center. Data: Tracy Wetherby, Chairman, 116 Ave. L, Pittsburgh 21, Pennsylvania.

Lisbon (Grupo Cultural) (M,C) Closes Sept. 23. Exhibited Oct. 29-Nov. 13. Data: Grupo Cultural e Desportivo da Companhia Nacional de Navegacao, Centro de Alegria No Trabalho No. 60, Rua do Comercio 85, Lisbon, Portugal.

Bath (M) Closes Sept. 24. Exhibited Oct. 12-29 at Victoria Art Gallery. Data: Mrs. E. L. Green-Armey, 5 Richmond Hill, Bath, England.

Shreveport (M,C) Fee \$2.00. Closes Sept. 28. Exhibited Oct. 21-30 at Louisiana State Fair. Data: H. L. Rush, 740 Merrick St., Shreveport, La.

Cape Town (M,C) Closes Sept. 30. Exhibited Oct. 16-29. Data: Salon Sec., PO Box 2431, Cape Town, South Africa.

Bordeaux (M,C) Closes October 1. Exhibited in November and December. Data: Andre Leonard, Hon. EFLAP, 6 rue Eugene Jacquet, Bordeaux 28, France.

Queensland (M,C) Closes Oct. 5. Exhibited Nov. 7-12. Data: G. S. Burston, Chairman, Photographic Society of Queensland, PO Box 339, Toowoomba, Queensland, Australia.

Ceylon (M,C) Closes Oct. 6. Exhibited Nov. 4-13 at Lionel Wendt Memorial Art Center. Data: Hon. Secty., Photographic Society of Ceylon, Lionel Wendt Memorial Art Center, 18 Guildford Crescent, Colombo 7, Ceylon.

Hong Kong (PSHK) (M,C) M Closes October 9; C Closes Oct. 23. Exhibited Nov. 28-Dec. 3 at St. John's Cathedral Hall. Data: Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Building, Hong Kong.

Arizona (M,C) Fee \$2.00. Closes Oct. 12. Exhibited Nov. 4-13 at Arizona State Fair. Data: Dept. S, Photography, Arizona State Fair, Phoenix, Arizona.

Leeds (M,C) Closes October 12. Exhibited Nov. 19-Dec. 4 at City Art Gallery. Data: A. Gardner, 44 Moseley Wood Green, Leeds 16, England.

Chicago (M,C) Fee \$2.00. Closes Oct. 15. Exhibited Nov. 6-27 at Museum of Science & Industry. Data: Loren M. Root, FPSA, 3314 Central Street, Evanston, Illinois.

Cuba (M) Fee \$2.00. Closes Nov. 1. Exhibited Dec. 1-15 at Club Gallery. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

Hillcrest (Phillipsburg) (M,C) Fee \$1.00 plus postage; no postage required if forwarded to 1901 Newark Salon. Closes November 4. Exhibited Nov. 20-27 at YWCA, Easton, Pa. Data: Exhibition Secty., Hillcrest Camera Club, Inc., PO Box 225, Phillipsburg, New Jersey.

Lincoln (M) Closes Nov. 5. Exhibited Dec. 3-31 at Usher Art Gallery. Data: J. Barnatt, 7 Haflenden Road, Lincoln, England.

Chile (M,C) Closes Nov. 12. Exhibited Dec. 6-26. Data: Foto Cine Club de Chile, Huérfanos 1223, Of. 14, 2nd piso, Santiago, Chile.

San Jose (M,C) Closes Nov. 15. Exhibited Dec. 24-31. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

Newark (M,C) Fee \$1.00 plus postage; no postage required if forwarded to Teaneck Salon. Closes Jan. 14. Exhibited Jan. 26-Feb. 16 at Newark Public Library. Data: Mrs. Anne M. Jordan, Sec., 225 Smith St., Newark 6, New Jersey.

Oslo (M) Closes Feb. 6, 1961. Exhibited March 11-19, 1961 at Norwegian Museum of Applied Arts. Data: Oslo Kamera Klubb, PO Box 5231, Oslo NV, Norway.

Melbourne (M,C) Closes Feb. 10, 1961. Exhibited March 20-29, 1961. Data: Allen G. Gray, ARPS, 101 Nicholson St., East Coburg, Victoria, Australia.

San Jose (M,C) Fee \$2.00. Closes Feb. 15. Exhibited March 5-31 at Rosierian Art Gallery. Data: Light and Shadow Club, 245 South 1st., San Jose, California.

Other Salons

Cuyahoga County (M,C) Fee \$2.00. Closes August 12. Exhibited August 15-21 at Fine Arts Bldg., Cuyahoga County Fair, Berea, Ohio. Data: Mary Jane Matheson, 12317 McGowan Ave., Cleveland 35, Ohio.

London (M,C) Fee 7s 6d, approx \$1.05 USA. Closes August 17. Exhibited Sept. 3-Oct. 1 at Galleries of the Royal Society of Painters in Water Colours. Data: Hon. Secty., London Salon, 26-27 Conduit Street, New Bond Street, London, W1, England.

Hong Kong Students (M,C) Fee 50¢. Limited to students. Closes Sept. 1. Exhibited in October at University of Hong Kong. Data: Mr. Ng, Shiu-Keen, ARPS, Student Salon of Photography, Photographic Society, University of Hong Kong, Hong Kong.

Vienna Photo-Club (M,C) No entry fee. Limited to entries from camera clubs, 25 prints maximum. Closes Sept. 1. Exhibited Oct. 6-30. Data: Third Intl. Photo-Club-Salon, Polizeisportvereinigung Wien, Postgasse 7, Vienna 1, Austria.

Belo Horizonte (M) Closes Sept. 20. Exhibited starting October 15. Data: Foto Clube de Minas Gerais, Rua Guarani, 251 Belo Horizonte, Minas Gerais, Brazil.

Parana (FCP) (M) Closes Oct. 1. Exhibited Nov. 5-20 at State Library. Data: Foto Clube do Parana, Biblioteca Publica do Estado, Caixa Postal 2509, Curitiba, Parana, Brazil.

Japan (M) No entry fee. Closes October 31. Exhibited from February to July in Tokyo, Osaka, Nagoya, Fukuoka, Sendai and Sapporo. Data: Salon Secty., 21st Intl. Photographic Salon of Japan, Asahi Shinbun Bldg., Yurakucho, Tokyo, Japan.

Tarrasa (M,C) Closes Oct. 31. Exhibited Nov. 21-Dec. 11. Data: Sr. Secretario del Salon, Grupo Fotografico y Cine Amateur, Casino del Comercio, Tarrasa, (Barcelona), Spain.

Memphis: Sept. 4-25, deadline Aug. 24. Forms: Fred Bauer, Jr., PO Box 7307, Memphis, Tenn.

Los Angeles County Fair: Sept. 9-12, deadline Aug. 27. Forms: Mrs. Leona Piety, Los Angeles County Fair Assn., Pomona, Calif.

CPA-Hong Kong: Oct. 3-8, deadline Aug. 28. Forms: Ho Chung-Hei, FRPS, PO Box 4334, North Point, Hong Kong. 2 1/4 x 2 1/4 slides accepted.

Availcades: Oct. 6-11, deadline Sept. 6. Forms: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

PSA-Houston: Oct. 11-15, deadline Sept. 7. Forms: S. D. Chambers, APSA, ARPS, 5212 7th St., Port Arthur, Texas. 2 1/4 x 2 1/4 up to 4 x 5 slides accepted. Entry fee \$1.25.

Luxembourg: Oct. 4-17, deadline Sept. 12. Forms: Rene Jentgen, 50 Rue Felix de Blochausen, Luxembourg, Grand Duchy.

Philadelphia: October, deadline Sept. 15. Forms: Miss Laura L. Beale c/o Womens University Club, 314 So. 17th St., Philadelphia 3, Pa. Entry fee \$1.25.

Fresno: Oct. 6-16, deadline Sept. 20. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

Pittsburgh All Color: Oct. 22-30, deadline Sept. 21. Forms: T. C. Wetherby, 116 Ave., "L", Pittsburgh 21, Pa.

Westchester: Oct. 15-29, deadline Sept. 21. Forms: Mrs. Margaret Hessberg, 24 Park Road, Scarsdale, N. Y.

Louisiana State Fair: Oct. 22-30, deadline Sept. 28. Forms: Henry L. Rush, 740 Merrick, Shreveport, La. Entry fee \$1.25.

Newcastle-Upon-Tyne: Oct. 15-Nov. 5, deadline Sept. 28. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle-Upon-Tyne 4, England.

Stockton-On-Tees: Oct. 25-Nov. 8, deadline Sept. 29. Forms: H. Dixon Dawson, 1 Easton St., Thornaby-on-Tees, Stockton-on-Tees, England. 2 1/4 x 2 1/4 slides accepted.

Magic Empire: Oct. 25-Nov. 3, deadline Oct. 1. Forms: Joe E. Kennedy, FPSA, 1029 Kennedy Bldg., Tulsa 3, Okla.

Chicago: Oct. 27-Nov. 6, deadline Oct. 3. Forms: Mrs. Cora A. Gruner, 5052 No. Hermitage Ave., Chicago 26, Ill.

Queensland: Nov. 7-12, deadline Oct. 5. Forms: Toowoomba Photographic Society, PO Box 339, Toowoomba, Queensland, Australia.

Arizona: Nov. 6-12, deadline Oct. 12. Forms: Mrs. Louise DeWitt, Dept. "S" Photography, Arizona State Fair, Phoenix, Arizona.

Evansville: November 17, deadline Oct. 24. Forms: Presley Hill, 1610 Ravenswood Drive, Evansville, Ind.

Hong Kong: Nov. 28-Dec. 9, deadline Oct. 30. Forms: Ho Ka Ki, 217A Prince's Bldg. Hong Kong. 2 1/4 x 2 1/4 slides accepted.

Worcestershire: Oct. 31-Nov. 24, deadline Oct. 31. Forms: E. Finch, 16 Westminster Road, Romswood, Worcester, England.

Metropolitan New York: Nov. 15-Dec. 1, deadline Nov. 1. Forms: Nan Justice, PO Box 226, Wall St. Sta., New York 5, N. Y. 2 1/4 x 2 1/4 slides accepted.

Mississippi Valley: Nov. 3-8, deadline Nov. 1. Forms: E. V. B. Prince, APSA, 8840 Eager Road, Brentwood 17, Mo. Entry fee \$1.25.

Calgary: Nov. 8-10, deadline Nov. 2. Forms: Chas. J. Everest, 142 Rosery Drive, Calgary, Alberta, Canada.

Cuba: Dec. 10-17, deadline Nov. 14. Forms: Club Fotografico de Cuba, O'Reilly 366, altos, port Compostela, Havana, Cuba. Up to 3 1/4 x 4 slides accepted.

Hillcrest: Nov. 21-30, deadline Nov. 4. Forms: Hillcrest Camera Club, P. O. Box 225, Phillipsburg, N. J.

Leaside: Nov. 20-25, deadline Nov. 12. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

Newark: Jan. 26-Feb. 7, deadline Jan. 14. Forms: Mrs. Ann M. Jordan, 225 Smith St., Newark 6, N. J.

Rochester: March 5-19, deadline Feb. 6. Forms: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, N. Y. Entry fee \$1.25.

Oslo: March 11-19, deadline Feb. 6. Forms: Mr. Clarin H. Vogt, Hammerstadon 3, Stabekk, Norway.

Light and Shadow: March 5-19, deadline Feb. 15. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 2 1/4 x 2 1/4 slides accepted.

Melbourne: March 20-29, deadline Feb. 17. Forms: J. B. Fanning, 20 North St., Ascot Vale, Victoria, Australia.

New York: April 7-14, deadline March 10. Forms: Mrs. Gertrude E. Wohltman, P.O. Box 127, Kingsbridge Sta., New York 63, N. Y.

Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolph Kohnert, APSA, West Main St., Amenia, N. Y.) Entry fee \$1.00 unless otherwise specified.

Pesaro: Aug. 13-26, deadline July 31. Forms: Carlo Betti, Circolo Fotografico "Mario Schiavoni" Viale Dante n.2, Pesaro, Italy.

Wisconsin State Fair: Aug. 18-28, deadline Aug. 10. Forms: James A. Schwalbach, University of Wisconsin, 205 Agriculture Hall, Madison, Wis.

Detroit: Aug. 25-Sept. 29, deadline Aug. 16. Forms: Amos D. DeHosse, 16751 Bramell Ave., Detroit 19, Mich. Entry fee \$1.25.

Nature

COMING NATURE EXHIBITIONS: For listing and approval send data to Ted Farrington, FPSA, 10300 So. Fairfield Ave., Chicago 43, Ill.

Greater Detroit: Aug. 25-Sept. 29, closing Aug. 16. Prints and slides. Forms: Amos De Hosse, 16751 Bramell Ave. Detroit 19, Mich.

Los Angeles County Fair: Sept. 16-Oct. 2, closing Aug. 27. Prints & slides. Forms: Los Angeles County Fair, Pomona, Calif.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Have You Enrolled Your New Member?

PSA JOURNAL

PSA, Oct. 11-15, closing Sept. 7. Prints & slides. Forms: S. D. Chambers, APSA, ARPS, 5212 7th Street, Port Arthur, Texas.

Westchester, Oct. 15-29, closing Sept. 21. Slides. Forms: Mrs. Margaret Hessberg, 25 Park Road, Scarsdale, N. Y.

Louisiana State Fair, Oct. 21-30, closing Sept. 28. Slides. Forms: Henry L. Rush, 740 Merrick Street, Shreveport, Louisiana.

Newcastle, Oct. 15-Nov. 5, closing Sept. 28. Slides only. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle-upon-Tyne 2, England.

Queensland, Nov. 7-12, closing Oct. 5. Prints & slides. Forms: G. S. Burstow, PO Box 339, Toowoomba, Queensland, Australia.

Buffalo, Oct. 25-Nov. 6, closing Oct. 8. Prints & slides. Forms: Science Museum Photo Club, Museum of Science, Buffalo 11, N. Y.

Worcestershire, Oct. 31-Nov. 4, closing Oct. 19th. Slides. Forms: E. Finch, 16 Westminster Rd., Romswood, Worcester, England.

Mississippi Valley, Nov. 16-26, closing Nov. 1. Slides. Forms: A. V. B. Prince, 8840 Eager Road, Brentwood 17, Mo.

Stampede City, Nov. 8-10, closing Nov. 2. Slides. Forms: Chas. J. Everest, 142 Rosery Drive, Calgary, Alberta, Canada.

Leaside, Nov. 20-25, closing Nov. 12th. Slides. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

Chicago, Feb. 5-25, closing Jan. 16th. Prints and slides. Forms: Louis W. Braun, 166 W. Washington St., Chicago 4, Ill.

Stereo

[For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.]

Detroit: Closes August 16. 4 slides \$1.25. Forms: Amos D. DeHosse, 16751 Bramell Avenue, Detroit 19, Michigan.

PSA: Closes Sept. 7. 4 slides \$1.00 plus postage. Forms: S. D. Chambers, APSA, ARPS, 5212 Seventh Street, Port Arthur, Texas.

Lighthouse: Closes Sept. 8. 4 slides \$1.25. Forms: John Paul Jensen, 8000 So. Merrill Ave., Chicago 17, Illinois.

Pittsburgh: Closes Sept. 21. 4 slides \$1.00 plus postage. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pennsylvania.

New York: Closes Oct. 24. 4 slides \$1.25. Forms: A. W. Hansen, Box 82, Parlin, New Jersey.

PSA Competitions

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Togs. Data: Art Hansen, Box 82, Parlin, N. J.

CD Portrait Contests—Next closes November 1, 1960. Full details and entry forms in August-September CD Bulletin. Data: John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

CD International Slide Competition—Four slides, not previously accepted in exhibitions, or winners in this competition. Meant to aid beginners. Information: Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio.

Fifth Landscape Contest—For PD members only. Judging at Houston Convention. Foreign prints may be sent unmounted. Data from Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

Nature Print Contest—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Nature Slide Contest—(Individuals) Four contests, three classes, either 2x2 or 2 1/2 x 2 1/4 slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.

PD Color Print Contest—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

Print of the Month Contest—For PD members only. Data: Alicia Parry, APSA, 609 Sedgwick Drive, Syracuse 3, N. Y.

CD Slide Sequence—Travel sets of 50 to 100 slides, also Photo essays of 25 to 100 slides with commentaries. Entries close June 1, 1960. Entry forms and data from T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Penna.

Whom To Write

SALONS—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month.

Allow yourself plenty of time to get the forms and ship your entry.

SERVICES—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for Individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 4. Write them if your question covers other subjects.

PSA Services Directory

PSA Services

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Robert L. McIntyre, FPSA, 1822 Leland Ave., Chicago 40, Illinois.

Color Division Bulletin—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Cine-Reporter—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—Elizabeth Kaston, 410 Blake Road, New Britain, Conn.

P-J Bulletin—Joseph Fabian, 252-39 Brattle Road, Little Neck, N. Y.

Pictorial Division Bulletin—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

Stereogram—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 25 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Alva L. Dorn, 3823 Dale St., Kalamazoo, Mich.

TD Newsletter—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.

Nature—T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 43, Ill.

Pictorial and Color Prints—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color—Miss Lillian Draycott, 34 Connecticut Ave., Freeport, N. Y.

Color Prints—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. E. H. Roper, 3323 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Dorothy Otis, 1280 Chili Ave., Rochester 1, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, APSA, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Pictorial—N. American, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Services to Individuals

Chapters—John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—Mrs. Caryl Firth, FPSA, Trappe, Md.

Division Services

Color Division

CD Membership Slides—Mrs. Elva Haywaru, 3631 Rose Ave., Long Beach 7, Calif.

Exhibition Slide Sets—East: Robert G. Byrne, Jr., 21-A Rock Avenue, Swampscott, Maine. Central: Hank Rush, 740 Merrick Street, Shreveport, Louisiana. West: Mrs. Marion Roberts, 15212 Giordano, La Puente, California. Canada: C. K. Cucksey, 11 Buckingham Avenue, Chatham, Ontario, Canada.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Mrs. Ina Lank, 1900 Mantis Ave., San Pedro, Calif.

Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Slide Circuits—Mrs. Arthur B. Fletcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

Instruction Slide Sets—East: Charles Jackson, 406 East York Ave., Flint 5, Mich. West: Lee F. Fuller, 1171 East Seneca Street, Tucson, Arizona. Canada: Edward G. Tozer, 310 Elm Grove, Oshawa, Ontario, Canada.

International Slide Competitions—Virginia Goldberg, APSA, 635 Jefferson Avenue, Reading 15, Ohio.

Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

Portrait Competition—Next closing Nov. 1. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Photo Essay Workshop—Capt. Jack L. Kenner, USN, APSA, 25 Granada Ter., New London, Conn.

Slide Evaluation Service—Jack Lowe, 403 Montgomery St., Marietta, O.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

(Division Services continued on next page)

PSA Services Directory

Division Services (Cont'd)

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.
Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.
Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.
Film Analysis and Judging Service—Ernest F. Humphrey, APSA, 1152 Hetfield Ave., Westfield, N. J.
Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.
Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—East: Norman E. Weber, Bowmanville, Pa. West: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendora, Calif.; Canada: Mary W. Ferguson, APSA, 76 Kilbarray Rd., Toronto 7, Ont.
Exhibition Slide Sets—East: Gilbert R. Lehmbeck, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. West: Francis A. Kingsbury, Ponca, Neb. Canada: Mary W. Ferguson, APSA, 76 Kilbarray Rd., Toronto 7, Ont.
Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.
Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Dr. Gordon B. White, FPSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.
Identification Service—Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.
Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.
Slide Study Circuits—Miss Katherine M. Feagans, 162 S. Summit Ave., Bremerton, Wash.
Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Services to Clubs

PSA Services

Camera Clubs—Russel A. Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.
Camera Club Council Activities—Robert M. Cochran, APSA, 5410 Izard St., Omaha 32, Neb.
Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.
National Lectures—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.
Recorded Lectures—Nelson Murphy, 445 Allison Ave., Washington, Pa.
Tapes—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Exchange Exhibits—East: Edmund Mayer, 20 Metropolitan Oval, New York 63, N. Y. Central: Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Oliver Rockwood, 5244 Lathrop St., Los Angeles 32, Calif.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgecumbe, 40 Frankland Road, Rochester 17, N. Y.
Exhibition Slide Sets—East: Mrs. Gertrude Wohlman, 120 Gale Place, New York 63, New York. Mid-West: Don J. Henley, 5209 Procter St., Fort Arthur, Texas. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Alaska & Hawaii.) Canada: C. K. Cucksey, 11 Buckingham Ave., Chatham, Ontario.
Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.
Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.
National Club Slide Competition—Dr. J. H. Arrieta, 155—14th Ave., San Francisco, Calif.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.
Commenting Service for Newer Workers—Slides, George W. Robinson, APSA, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.
Canadian Representative—Mary W. Ferguson, APSA, 76 Kilbarray Rd., Toronto 7, Ont.

Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio.
Critiques—Lewis E. Maass, P. O. Box 745, Del Mar, Calif.
PJ Membership Information—Daniel Zirinsky, 9303 Shore Road, Brooklyn, N. Y.
PJ Education—Joseph Bernstein, APSA, 353 West 56th St., New York, N. Y.
PJ Library—Mrs. Toni Stibler, 410 52nd Street, Brooklyn 20, N. Y.
PJ Honors & Awards—Alfred C. Schwartz, FPSA, 38 Avis Drive, New Rochelle, N. Y.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.
American Portfolios—Mrs. Barbara M. Sieger, APSA, 290 Braunsdorf Rd., Pearl River, N. Y.
Fotos International—Ed Willis Barnett, APSA, 2333 Henrietta Rd., Birmingham 5, Ala.
Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.
Color Print Activities—Mrs. Catherine C. DeLaney, 223 Prospect St., E. Orange, N. J.
Star Ratings (Color Prints)—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.
Color Print Sets—Paul Clark Clough, 24 East Eager Street, Baltimore 2, Maryland.
Hand Colored Print Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.
Color Print Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.
Star Exhibitor Portfolios—Dr. Robert M. Cochran, APSA, 452 Aquila Ct., Omaha 2, Neb.
Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.
Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.
Picture of the Month—Miss Alicia Parry, APSA, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Pictorial Chicago Project—Miss June Nelson, APSA, 5335 Sheridan Road, Chicago 46, Illinois.
Judging Service—Mrs. Pauline Bodle, 59 Spring Brook Road, Morristown, N. J.
Photo Essay Workshop—Jack L. Kenner, APSA, Captain, USN, 25 Granada Ter., New London, Conn.
Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

Motion Picture Division

Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.
Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

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Veterans Hospital Slide-Getter Sets—Miss Jean Edgecumbe, 40 Frankland Road, Rochester 17, N. Y.
National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—East: Les Buckland, 343 State St., Rochester 4, N. Y. Central: Dr.

Personalized Print Analysis—Paul Yarrows, Kodak Exhibit, East Balcony, Grand Central Terminal, New York 17, N. Y.
Salon Workshop—John T. Caldwell, Jr., APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.
Salon Labels—(Enclose 4¢ stamp) Mrs. Margery Barrett, 239 Columbia St., Adams, Mass.
PD Membership Information—East: Clarence Abrams, 2863 Rose Ann Lane, Cincinnati 39, Ohio. West: Mrs. Evelyn Serena, 2952 Serena Place, Santa Barbara, Calif.
PD Lending Library—Miss Suzanne Chevrier, 370 E. 69th St., New York 21, N. Y.
Fifth Landscape Contest—Lloyd Gregory, 331 Hillside Village, Dallas, Texas.
PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.
Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.
Individual Slide Competition—Hilbert J. Wagner, Rte. 1, Daniels Drive, Germantown, Wis.
Realist Slide of the Year Award—Dale L. Smith, 2188 Ridge Rd., W. Rochester 15, N. Y.
Slide Circuits—Mrs. Pearl Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.
Slides for Veterans—Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.
Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.
Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.
SD Membership Information—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.
SD Membership Slide—John C. Stick, APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.
Emde Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.
Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.
International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.
Foreign Stereo Slides—Helen Erskine, 1282 Sherwood Road, Highland Park, Ill.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.
Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.
C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.
Club Print Exchange Directory—E. G. Rutherford, 1505 College Ave., Racine, Wis.
Club Print Judging Service—West: Don E. Haasch, 3085 Teton St., Boise, Idaho. East: Robert B. Porter, 2107 Sixth St., Palmetto, Fla.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.
Portfolio of Portfolios—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.
Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.
Salon Instruction Sets—Harold B. Spriggs, Livingston Manor, N. Y.
Color Print Activities—Mrs. Catherine DeLaney, 223 Prospect St., E. Orange, N. J.
Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.
P. D. Medals available to PD member clubs ONLY—price \$2.50. Send to George J. Munz, FPSA, 37 Homestead Place, Bergenfield, N. J.

Stereo Division

Club Slide Circuits—Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.
National Club Stereo Competition—E. K. Metzdorf, 2222 Pennsylvania, Topeka, Kan.
Local Programs—Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.
Traveling Salon—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.
International Services & Activities—Walter J. Goldsmith, APSA, 24 Fifth Ave., New York 11, N. Y.
Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.
Club Services—Marjorie Griffin, 4830 Norbourne Blvd., Louisville 7, Ky.



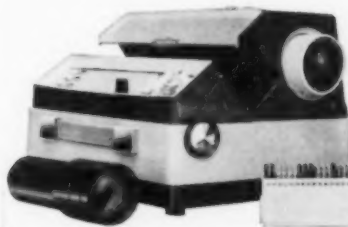
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Ansco



When color is needle-sharp

When the screen comes vibrantly alive • when it glows with clean, sparkling highlights, rich saturated colors, and subtle tints • when you see the same crisp detail, grainless texture, and satisfying quality in every scene you project • then you know it's the undisputed champion, the better-every-year favorite for 25 years • You know it's **KODACHROME FILM**

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

In 135, 828, 8mm, and 16mm sizes

